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VOLUME 16 NUMBER 4

APRIL 1950



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SPECIAL MOTION PICTURE ISSUE

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LET THE PICTURES SPEAK! . . .

It is becoming increasingly popular for speakers and writers on photographic subjects, lacking a more original topic, to denounce the salons and pictorialism. There is plenty of heat, if not much light, in their arguments. Unfortunately, very few, including possibly the speakers themselves, seems to know exactly what they are talking about.

A SERIES of discussions recently concluded by The Camera Club, of New York, was dedicated to getting at the facts of the matter. Representatives of various schools of photographic thought were given opportunity to say their say and also to express their opinions on pictorial photographs which have achieved wide salon acceptance.

IT WILL take some time, and no little editorial effort, before the millions of words—also preserved by recording and stenotype—are available for studied consideration. Even then there may be no great contribution to understanding.

WHATEVER MAY be the real or imagined shortcomings of the pictorialists, it was evident at The Camera Club forums that they alone seemed to know what they were talking about. They, at least, could define and explain. Better yet, they could illustrate by pointing to actual photographs. One gathered that the others dislike pictorialism intensely, but what types of photographs they admire they neither explained, illustrated, demonstrated, or exhibited.

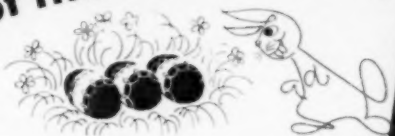
ONE OF THE characteristics of photography most distressing to the argumentative is that it permits one to prove his points by picture as well as words. What the present controversy needs most is more pictures and fewer words! If the opponents of pictorialism really have a case, let their pictures speak! Nothing is more conclusive than a photograph.—A.H.S.

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Baltimore, Md., October 18-21, 1950

PSA JOURNAL, Vol. 16, Apr. 1950

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LETTERS TO THE EDITOR

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TO THE EDITOR:

In the December issue of *PSA JOURNAL*, which has just reached me, I notice an error in the footnote (p. 745) to Mr. Blay's article. The English "Winchester quart," or "Winchester," is double our standard quart—that is, it is four English pints, or half an English gallon. This makes it equal to 2.27 litres (not 4.5 litres as stated in the footnote) or 5 lbs. of water (not 10 lbs.). You have evidently taken the "Winchester" as equal to a whole English gallon instead of only half of it.

Perhaps I ought to add that you would have to ask at least a hundred English photographers before you would find one who could give, in litres and pounds weight, the equivalent of a Winchester.

A. L. M. SOWERBY, Editor,
 "Amateur Photographer"

New York, N. Y.

TO THE EDITOR:

John M. Centa's excellent article on "Contrast Grading of Photographic Papers" in the January issue of *Photographic Science and Technique*—a splendid addition to PSA's fine work, incidentally—calls for comment.

Speaking as a layman in matters technical and as a photographer whose sole test is "does it work in my darkroom?", I think Mr. Centa and his American Standards Association Committee are going too far afield. I sat in as a member of two of the Z-38 sub-committees and heard some of the preliminary discussions that preceded the decision to work on the grading of paper contrasts, just as I had a very small part in some of the other jobs of standardization. That is thrown in to indicate my interest and some knowledge of the problems that confront any such committee; experts always need some dumbbell to ask questions.

The experts, technicians and laboratory men are being too expertly technical in their endeavor to work out a magic sign which will "tell all" about any given bit of paper. They seem to seek a designation that can in a word or a symbol describe the entire character of an emulsion. It should go into all the interesting angles of emulsion speed and the ability to record fine details in both shoulder and toe as well as to indicate the contrast range—which was the entire idea when the project was undertaken and which is the real need.

That may be all very well from the truly scientific standpoint, but when one considers all the variables of surface, light source color, developers, and all the other things that change from day to day in the darkroom, it is obvious that such a magic word is in the far distant future—if it can be evolved at all. Unfortunately, we need it now.

The current arbitrary designations consider only the contrast range of the emulsion disregarding the type and all other differences. That is as it should be, and we need only a standardized set of such ranges that can be easily identified by number or letter. Let the box carry the information concerning the other factors on its label.

It should be a simple matter—and a quick one—to settle on a series of numbers (or letters, to avoid confusion in the immediate future) which would identify a certain range of equally spaced tones in a given emulsion or a ratio of usable exposures to run from black to white. A series of contact prints of a good step wedge on the various grades as manufactured would immediately show the difference between them. ASA could suggest a standard light, developer, and processing technique which all manufacturers could follow.

Then "A" might indicate a ratio of 5:1, "B" of 10:1, and "C" of 20:1. It might well happen that paper "X" would need a softer emulsion to stay in the "C" classification and that several manufacturers would have to make certain changes in their listings, but would that matter

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and can it be avoided with any system that the Committee might evolve?

The original thought was to establish a definite identification of the various grades of contrast that all makers of all papers might follow for the benefit of the poor ignorant consumer. It is my idea that nothing more than that simple—comparatively simple, that is—problem needs consideration.

Congratulations to PSA and the Technical Division for the new and valuable publication. May it lead to many interesting arguments!

NORRIS HARKNESS, APSA

Burbank, Calif.

TO THE EDITOR:

Hear ye! Hear ye! Gather round the bar folks and we will now hear the case of Saloon vs. Salon. What is more fun than listening to a hot argument between individualists who take themselves and their art in all seriousness? For many years the principal object of discussion wherever artists, actors, writers or photographers gathered in a saloon has been salons. The brightest spot in some of the art, science, and hobby magazines, and now the *PSA JOURNAL*, is the unconscious humor of these modest and humble individuals who have discovered that all the rest of the world is on a one-way-street going backward.

The phrase, "Saloon vs. Salon," is derived from the fact that anyone over 21

years of age can get into a saloon, but imagination and technical ability are required of one who exhibits in saloons. People go to saloons to argue art, not to create it. Those with imagination go to the saloons to enjoy and gain inspiration from—call it what you will!

Sometimes a photographer looking for a bargain in the classified ads of the daily paper will accidentally start reading the *Personals* and will find something like this, "Kind, congenial, thoughtful, trustworthy, generous gentleman, would marry high type lady of like qualities, who enjoys the better things of life and has lots of money." So now in the *PSA JOURNAL* it is not surprising to read, "Photographer with no chip on shoulder, camera clubber, heavy spender on photo gadgets, modest opinion of own pictures which are really very good having been accepted for publication in at least 3 magazines and one salon, classes self as writer, considers work of noted salon judge worthless—seeks job as critic."

Mathematicians have devised a simple way to test the difference between a statement of truth and one of personal opinion or individual instance. They take the statement which they call an equation, and substitute into it various kinds of subject matter to see if it still makes sense and is of universal application. If we wanted to be serious about photography, we could take a statement concerning it, and substitute therein similar words applying to literature, music, science, or sports to see from a more impartial view whether or not the original makes good sense.

However, let's leave the serious side to the reader and to the authorities and stick to our original thesis that saloons should be substituted for salons or vice or something, and make a substitution from page 751, fourth paragraph, of the December 1949, *PSA JOURNAL* as follows:

"Essentially this is what I object to in the saloon and its philosophy; that it may cause a promising young drunkard to walk a line in a sobriety test and so lose his chance of getting into the county jail forever; this and the recognition it gives behaving like a gentleman when one has swallowed a normal amount of alcohol in the normal course of an evening of pleasant fun and cocktails; and finally, the ridicule it brings down on Tippling as an Art, and all drinkers as connoisseurs by tolerating or even encouraging the consumption of Scotch Whiskey, of the caliber of Cutty Sark."

Suppose we leave this brawl at this point with the final jab that perhaps there is a difference of use of words between various writers, and some who espouse the amateur are really speaking of the dilettante rather than the amateur of the saloons, who more properly should be called a connoisseur because of his trained and discriminating judgment. If such be the case, we might call to mind the story of the farmer who welcomed his son back after four years at college, and said, "Now Son, just come into the parlor and while Mother rustles supper, tell me all you learned."

ED. RAMALEY

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EDITORIALLY SPEAKING

The second supplement to *PSA JOURNAL* for 1950 is included with this issue. While it is devoted to the general subject of motion picture photography, practically every article contains information of value to all photographers.

For instance, if you plan to take a western vacation this summer, you will not want to miss the article on Glacier National Park by Alfred S. Norbury, which appears on page 202. Many of the suggestions in

Bob Unsel's paper on "How to Make Interesting Travel Films," page 204, apply to still photography as well as to motion pictures.

"Improve Your Projection Technique" by Francis J. Menton, page 206, applies equally well to slide makers and movie makers. The attention of all members of the *PSA Color Division* is called to this article. We are particularly anxious to get your reaction and comments on the recommendations of Mr. Menton. Does your experience and that of your club agree with his recommended screen illumination?

Incidentally, Mr. Menton's article is an

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excellent example of overlapping interests among PSA divisions. It was presented before a meeting of the Rochester Technical Section, and yet is not a technical paper. It appears in the Motion Picture Division Supplement, and yet is of equal importance to the Color Division.

Steel Valley

Those who are interested in the controversy between the so-called pictorialists and documentarians would do well to read Doris Weber's excellent article on page 157. Here is a case of an outstanding pictorialist concentrating on industrial subjects with unusual success in the salons. Miss Weber has averaged better than three prints accepted during the current season.

Her pictures document an important phase of American life in a highly pictorial manner. The salons eat them up. If more pictures of this kind were submitted to salons and their juries, we would see better exhibitions.

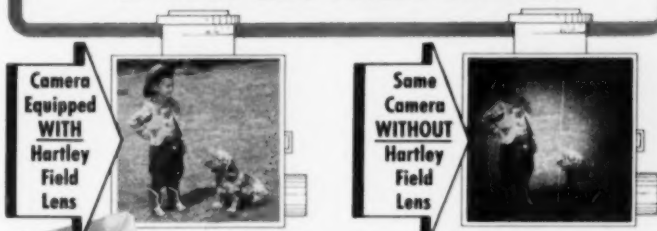
Article Breakdown

We often receive questions from members as to how much space in PSA JOURNAL is allotted to various subjects. A study has been made of the 780 pages published during 1949 with the following interesting results. The percentage of space occupied by each of 11 main classifications is:

Color	1.15%
Motion Pictures	5.9%
Nature	1.86%
Pictorial	14.0%
Technical	11.5%
General	9.25%
Equipment & Trade Notes	2.3%
Illustrations (Full pgs.)	10.4%
Advertisements	15.75%
Contents, etc.	1.54%
PSA (Official notices, etc.)	
Personalities	1.15%
Territorial Columns	3.6%
Divisional Columns	5.4%
News & Notes	16.2%

During 1949 PSA JOURNAL attempted to provide the membership with a house organ and a general photographic magazine. The house organ phase took 26.35% of the space, the photo magazine 57.90%, with the balance in advertising, etc.

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About 2% of our space was devoted to travel articles, 4% to elementary "how-to-do-it" articles, and the list of members in the Directory occupied 6.8% of the total pages.

In this connection we recently have received some complaints from members that their division was being left out of the JOURNAL, both in the matter of columns and articles. Each division is entitled to their proportionate share of space, and if it is not used it is the fault of your divisional officers and not the JOURNAL. Each division has its own editor who is responsible for obtaining articles suitable for

publication. Each division is responsible for supplying its own column. When this material fails to appear, it means that the JOURNAL has not received it. Raise the devil with your divisional officers if you feel your interests have been ignored!

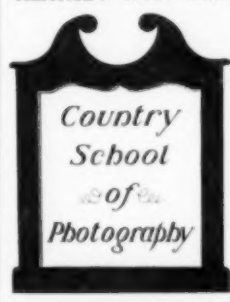
Territorial Columns

Several letters I have received within the past few weeks ask why such-and-such an area no longer has a Territorial Column in the JOURNAL. The answer is that no new editors have been appointed until a definite policy is decided upon by the PSA Board of Directors as to whether the columns should be continued or not. President Mulder has discussed this problem in his "President's Page" (see page 10, January) and has asked for comments from the membership, so that the wishes of the majority may be followed. If you have not sent him a postcard, you are urged to do so at once. His address is Building 26, Kodak Park, Rochester 4, New York.

Articles Needed

The JOURNAL is urgently in need of a number of really good "how-to-do-it" articles by members. It is probable that a great many PSAs have some procedure, short cut, or gadget that would be of interest to others. We are looking for both features and short items. The excellent article by P. H. Oelman on page 164 is the

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GENERAL ELECTRIC

type we are interested in. Any help that you can give, either by writing an article or by suggesting some one who can, would be sincerely appreciated. Send the material to me at Kutztown, Pennsylvania.

We are also in need of plates from salon catalogues, books, etc. All pictorial illustrations used in the JOURNAL are donated to the Society. That is the reason why our illustration layout is not more modern or more attractive. We have to work with what we can get until such time as the JOURNAL has more funds or engraving costs are reduced.

Coming Issues

The next issue of PSA JOURNAL will be the Directory Number and will contain the names and addresses of all PSA members and clubs, listed geographically. Because of the large amount of additional work involved, the May issue will not be released until near the end of the month.

Incidentally, our official published release date for PSA JOURNAL is the tenth of the month. We are doing everything possible to push this date ahead and hope to be able to get it out before the first of the month on the cover, beginning in July.

We have a number of interesting articles on hand for the next several months, including one on suggestions for enlivening camera club programs by arousing interest in art by Walter Sarff, a story on the status of photography in France by Gilles Boinet, an article on Japanese photography, an explanation of the differences in the lens-aperture marking systems, a story by one of the photographers on Admiral Byrd's last expedition to the South Pole, and in June Johnny Appleseed will take you on a personally conducted tour of all the photographic spots in Maine. Be sure your dues are paid promptly if you don't want to miss any of the treats in store for you during the next six months.

Drive of Champions

One of the most important announcements we have ever published appears on page 183. President Mulder has announced the start of a real membership campaign with substantial awards to every participant. If you want to enjoy all the privileges of PSA membership, including those of a division of your choice, *free of charge*, all you have to do is sign up four new members. Here is your chance to perform a valuable service not only for the Society but for your friends as well. Turn to page 183 and get the details.

FRED QUELLMALZ, JR., Hon. PSA, APSA

BOOK REVIEWS

All of these books may be purchased direct from PSA Journal, Kutztown, Pa., at list price, postage prepaid.

MY CAMERA IN THE YOSEMITE VALLEY, by Ansel Adams, FPSA, Houghton Mifflin Co., 2 Park St., Boston, Mass.,

70 pages, 12 x 14, illustrated, paper, plastic-bound, \$10, 1949.

This tremendous book presents 24 photographs and an essay on mountain photography by Ansel Adams, FPSA, one of the most helpful of all experienced photographers in sharing his know-how with the amateur.

Printed on a high-gloss paper, the pictures are of remarkable photographic quality. Each is accompanied by technical data relating to the tonal-zonal scale developed by the author. Thus the book becomes a collection of fine photographs, a Yosemite travel guide, and a reference work of great value.

Not only does the volume arouse interest in Yosemite, but it suggests favorable locations for making photographs, reports light conditions almost on an hour-by-hour basis, and presents other information so helpful to the amateur who, likely to visit the place during the course of a hurried trip, wants to make the most of the opportunity. The information, which includes exposure data, covers both monochrome and color.

This book is virtually required reading for any photographer planning to visit Yosemite, and a most fascinating text even for those who cannot. The foreword tells much about Yosemite. The chapter on mountain photography is like an Adams-conducted camera journey through this photographic wonderland.

The book's design, the printing, the illustrations—all establish new highs.

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Graflex Prize-Winning Photo by Dr. E. W. Schmidt

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STERN FIRST

Doris Martha Weber, AP/SA

From The Columbus International Salon of Photography

Steel Valley

BY DORIS MARTHA WEBER, APSA *

ONE CONSTANTLY reads articles on how to take pictures of nearly everything under the sun—babies, old folks, flowers, glassware. I have been asked to write a "How-to-do-it" article on industrials, and, frankly, I am stumped. I have tried to analyze my methods and I find I have nothing startlingly different to impart—in fact nothing that applies to industrials alone. Everything I shall tell you applies equally well to many fields of photography and some things apply to them all.

I know that industrials are the thing I like to do best, and that since I have concentrated on one subject, my pictures have improved. So, for my first point, I would say take pictures of what interests YOU.

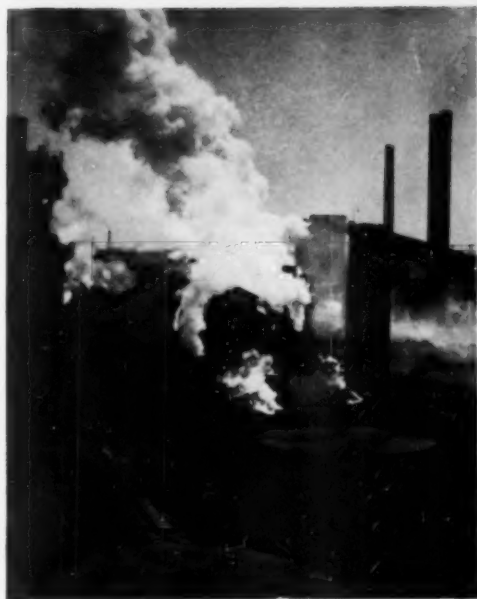
I belong to a number of Pictorial Portfolios and have frequently put in an industrial. The reactions I get from my fellow photographers vary from enthusiastic acceptance of my effort and sharing of my pleasure, to please stop wasting film on the dirty mills and take something beautiful, like a country landscape or a nude. For them that would be the thing to take, but I get no lift at all from grassy pastures and meditative cows by rambling brooks, and the nudes I like are not mine but those made by P. H., who specializes in them. I like the noise, the dirt, the power and strength of the steel mills with the blast furnaces, the warming stoves, the quenching tower, the ore-boats and unloaders and the dirty old Cuyahoga River. And I shall continue to portray them in all their various—to me, beautiful—moods.

* General Secretary, Pictorial Portfolios.



CUYAHOGA JACKKNIFE

Doris M. Weber



DRAMA IN STEEL

Doris M. Weber

Next, I would advise you to study your subject until you know all about it at all times of the day and in all seasons of the year. Like photographers of dancers and actors, and of people, particularly children, I try to catch the action at its peak—when it is the most exciting and dramatic. A steel mill has moments of sheer beauty and others of little interest, just as a person, who is usually plain and rather ordinary to look at, has moments of beauty one would hardly think possible. A photographer of the dance, the theater, or of sports tries to catch this peak. The portraitist tries for the special expression which will make him and his sitter happy, and if they try long enough and are lucky, they will succeed. It takes many negatives and a great deal of work as well as some luck—it is the same way with pictures of industry.

Good composition is of the greatest importance in industrials. With so much to look at and to photograph one must work harder here than in most forms of photography to obtain simplicity. Otherwise, with so many things going on at once, one will have not clarity but confusion. A center of interest properly accented, with all extraneous detail properly subordinated, is the only

*The success story behind
an outstanding group of
industrial photographs by
a top-ranking pictorialist*



STEEL VALLEY DUSK

Doris M. Weber

hope of success. This applies whether one is shooting a quenching tower in action, ore-boats, or any of the thousand and one activities of the mills and the river.

In Cleveland there is a section of the valley of the Cuyahoga River bounded roughly by Harvard Ave., East 55th St., Scranton Rd. and West 55th St., which is probably photographed more frequently than any other part of the city. Here some three square miles are devoted to the manufacture of steel and its by-products. It takes about 600 acres to lay out a steel mill—Republic's Cleveland property covers 1000. The rest of the district belongs to Jones and Laughlin, and American Steel and Wire. The Clark Avenue bridge—1.3 miles long—runs across the valley and serves as a runway for the drama in steel which takes place beneath.

Stern First

In "Stern First" the Sir William Fairbairn is being towed down river after discharging her cargo at the Jones and Laughlin blast furnace shown in the background. This is as far as the Cuyahoga is navigable for freighters, a point only a few hundred feet south of the swing bridge. Because the river is so narrow, the big boats cannot turn around, but are pushed and pulled by pairs of tugs. At left and right are ore bridges, whose steel patterns appear like lace in the hazy morning atmosphere. The dark shapes which look like a praying mantis are Hulet unloaders. At the left are huge gas lines carrying gas back and forth between the blast furnace and the coke plant, sometimes elevated over a railroad track, some-

times laid in apparently meaningless yet photogenic curves, but in reality planned to allow for expansion and contraction.

Cuyahoga Jackknife

"Cuyahoga Jackknife" shows the jackknife bridge at a rakish angle on its way back to its normal horizontal position. The stern of the Fairbairn with its lifeboats and varied equipment can be studied in detail. In the background are blast furnaces, sintering plant, ore bridges and a Hulet unloader.

The circular tanks at the left are Dorr thickeners approximately 80 feet in diameter and 6 feet deep. Slowly moving paddles keep the water in constant motion driving the particles of ore to a conical-shaped bottom where they form a sludge, which may yield as much as 10-30 pounds of iron ore daily. The building at the lower left is a pumphouse.

Drama in Steel

"Drama in Steel" is a study in circles and straight lines—the circular tops of the many storage tanks in opposition to the vertical lines of the gas scrubber and the stacks of the coke ovens. Republic has five blast furnaces in Cleveland, Jones and Laughlin three, with a combined capacity of over 2,000,000 net tons annually. The diagonal pipes in the background house conveyor belts which carry coal to the top of the ovens. An elaborate system of pipes carries the gases from the ovens to the central buildings which contain distilling machinery, pumps and machinery for scrubbing the gas. The tanks contain tar, benzol, ammonia, toluol, and other by-products. Since many of these by-products are combustible, pressure is of great importance at all times, and the ladders and steps leading to the top of the tanks make it possible to keep a constant check.

Towering Steel

"Towering Steel" (See cover) The tall tower which looks like a robot is a gas scrubber. In the background is a coke oven, in the foreground storage tanks. The three



STEEL CITY

Doris M. Weber

pipes running beside the scrubber carry gas between the coke ovens and blast furnaces and steam to be used throughout the plant. Also shown are the gas lines which connect the coke ovens with the many types of storage tanks. By-products are very important and profitable in the steel business. Only about 40 percent of the gas from the coke ovens is used for heating in the plant. Part of the rest is sold as gas, and from the balance many valuable by-products are extracted or distilled. First the tar and ammonia are removed, then some or all of the following—phenol, sulphur, sodium cyanide, benzol, toluol, solvent naphthalene, carbolic acid, and pyrilene.

Steel City

"Steel City" is a closeup of a blast furnace and its attendant warming stoves, ore bridges, sintering plant, and stock piles. When pressure must be removed quickly from the furnace it is released or bled through the bleeder. The gas released carries a considerable amount of ore which accounts for the various shades of pink, red, and brown smoke sometimes seen coming out of a blast furnace. Bleeding is wasteful so it is avoided whenever possible and new furnaces are now built so as to wash the gas before bleeding.

Steel Valley Dusk

"Steel Valley Dusk" shows a blast furnace with its heating stoves and ore bridge. It takes 2000 tons of ore, 1000 tons of coke and 500 tons of limestone to run an average blast furnace for 24 hours. The loading is

done by skip hoists which carry the material up a sloping bridge at one side and dump them in the furnace at the top. The column of solid ore, coke, and limestone descends and meets a large volume of hot gases rich in carbon monoxide which are blown in from the bottom. The ores are reduced to metallic iron which when melted is called pig iron. It is drawn off at intervals as shown here. The metal in the ladle cars gives out so much light that it photographs pure white. In the lower corner is one of the dozens of tracks which surround the furnace on two sides. The valley is a busy place full of noise and commotion, yet one feels everything is organized and timed to the minute. In the final analysis it probably may be said that the railroads really make possible most of the industry here in the valley, and in a sense control it, for without them there would be insufficient supplies, and no way of carrying the steel to the waiting market.

I have included the rather technical information about the steel mills because I frequently get as much enjoyment out of the description given with pictures in *National Geographic*, *Life*, and others as I do out of the pictures. It is such a comfortable armchair way to travel to places one would never visit otherwise and to gain some kernels of knowledge about subjects one never has time to gather in any other way.

All the pictures were taken with a 4 x 5 Speed Graphic at a speed of 1/50 or 1/100 and lens openings of from f/8 to f/16 depending on the light and whether or not a filter was used. The boat pictures are on Triple S Ortho, the others on Triple S Pan.

*The Art of Being Self-Satisfied**

By C. P. FRAMES

AT FIRST glance the title to this article might almost be the headpiece of a chapter by Lin Yutang instead of an article which is a tailpiece in a brochure for a photographic society. Which of course simply lends point to the general nature of the contents.

But the fact is that the ardent amateur photographer, and in particular the pictorialist, is about the smuggest and most self-satisfied of all God's creatures. Success in pictorial photography goes to the head more quickly than in any other hobby. Why this should be, is most difficult to understand. Success in photography, and particularly pictorial photography, is easier to achieve than success in most other spheres in which we move whilst trying to pass away the hours between dinner and bedtime.

About ninety percent of photography is mechanical and does not depend to any extent upon talents of the photographer other than the ability to count up to sixty and be able to judge whether a print is too light or too dark, or

too flat or too bright. Even the after work on a print can be reduced to a few simple routine jobs, particularly if we observe light effects and memorize a few of them to work into our landscapes or portraits at some future time. The acquisition of these talents certainly does not justify stepping up one size in berets as appears to be the case in too many instances.

For those who would pursue this matter further, I recommend the study of some of the types who are seen in the average photographic society or club. There is ample material for study and those whose talents are sufficiently developed to include psychology as a pastime will find much of interest in our human frailties in these circles.

The Up-and-Coming Master

There is, to start with, the up-and-coming "master." This specimen has achieved a modicum of success, and may even now be knocking at the doors of world salons. Gone is that starry-eyed wonder of the beginner or that earnest quest of the intermediate class worker. He is in-

* Reprinted from Vol. VII, No. 3, March 1949, Monthly Bulletin of the Still Section, Johannesburg Photographic & Cine Society, Johannesburg, South Africa.



KITTEN IN A SNIFTER

Axel Bahnsen, APSA

variably distinguished by a large portfolio carried under the arm, handled with loving care, its contents displayed with a careless gesture that reminds one of the velvety paws of some feline, with a series of the nicest and sharpest claws cunningly hidden, but ever ready to spring forth and rip apart the venturesome oaf who dares to criticize just a shade too frankly. The words of flattery from the humble members of the crowd gathered about that portfolio are like nectar to him, leading him on to greater heights of achievement and more elevated degrees of fat-headedness.

Another specimen that manifested itself during one classic year in a certain club was a swollen-headed beginner who regarded himself as the only master of the nude practising in South Africa at the time. Where he gathered his models was debatable, but they were the subject of considerable ribald comment in a nearby hostelry whither some of the more earthy members had adjourned after one of the monthly meetings. His technique was execrable and the subject matter worthy of comparison with that of the photographic masterpieces peddled by loafers whom we met in the bazaars and along the waterfronts of the Middle East a couple of years back. No quantity of harsh criticism could dampen the spirits of this irrepressible gentleman but he departed finally to another city, where no doubt he continued to show his handiwork with the same unabashed pride that he did when in the Transvaal. For sheer smugness in his prowess, this gentleman will long hold premier position in the memories of some of the more sensitive of us.

One particularly odious specimen who is frequently encountered is the enthusiast who will constantly decry the work of the professional. We have had lots of examples of this obnoxious attitude, bred mainly by a form of super-complacency that has sprung from a few initial successes with baby pictures and arduous hours spent over a retouching bench in close association with a paper negative. Let but that critic spend a day in the studio of a professional or follow him to the home of some cherub-faced devil of four years whose fond mama can see no wrong in the hellish capers of her offspring, and it might do wonders in driving out that smugness. It must never be overlooked that for every one picture turned out by the amateur, the professional has probably produced three dozen, as a modest estimate, all of which have helped to pay the butcher, baker and landlord, and in probably one-eighth of the time. When our complacent friend can maintain that high rate of production without faltering in his technique, then possibly he may be called upon to pass judgment.

The Bored Old Hand

Then again we have the tired and bored old hand, who passes a weary fist over his wrinkled brow when asked just once again by a beginner to explain the mysteries of oil reinforcement. Achievement has left its mark upon him. He has been ground down by countless hours in darkrooms, peering through the yellow-green gloom. His weariness can be nothing more than a pose hiding a certain smugness that does not permit him to pass on information lest the questioner should storm his little personal fortress and carry away the spoils of war in the shape of knowledge to be applied to pictures yet to be made. This too is the type who refuses to admit that all his recent submissions to the "Royal" or the "London" have been rejected. He would rather tell the odd lie and say he just did not have time to send anything. Seems strange, but it is true!

Now whilst all these things may be found around us, it behooves us all to seek them within our own selves. Beware if you catch yourself in a vainglorious exhibition of your work which should rightly be directed to the bonfire. Or if you find yourself condemning the old control or pictorial processes as the relics of a senile bunch of dabblers simply to hide the deficiencies in your own photographic make-up. Never, in a fit of pique dismiss brutally the efforts of some beginner as being beneath your regal attention, simply because his ebullience has jarred your nerves and the standard of his work threatens your own position as a pictorialist.

Should you, my friend, ever reach that stage, I suggest as an antidote several swigs of acid hypo, a stiff course of mental flagellations and a submission for criticism of a few of your most treasured prints to a coterie of jealous fellow photographers, tipped off beforehand by some close and understanding companion. At the end of that, commit Kipling's great poem "If" to memory and repeat it daily for a month. Should all this fail, my only suggestion is that you peddle your camera and take up embroidery or crochet work.

GOOD TECHNIQUE

A Combination of Many Little Things

DID YOU ever stand and listen to a group of amateur photographers as they viewed an exhibition of fine photographs? There are some who speak only of the esthetic qualities of the pictures, but from many come expressions like the following:

"Doesn't that shot have a lot of snap? I wish my stuff would come out with such brilliance!"

"Did you ever see such definition? He must have a wonderful lens on that camera!"

"What marvelous technique! I wish I had access to some of his secret processes."

Such expressions are common among amateur photographers and are also heard from the general public, many of whom have real appreciation of fine photographic quality.

Because of their admiration for good print quality, many amateurs go on and on, hoping to find the camera or the film or the developer or some other secret process or gadget which will cause their pictures to have the print quality of those turned out by the masters. In general this quest for some single secret is in vain. The blunt truth is that *good technique is a combination of many little things*. There is no single, overall formula for beautiful print quality. What is demanded of you is careful and close attention to a score or a hundred small details, some of which may seem unimportant, but which add up to the tremendous difference between prints which are magnificent and prints which are mediocre. Nothing suggested in this article is difficult or beyond the range of any amateur. Yet, if you will carry out all the steps enumerated, you will find an unmistakable improvement in your prints—an improvement of which you can be proud.

Camera and Equipment

These small but important steps demand more care from you in two

BY JACK WRIGHT, FPSA

fields—in the maintenance of your equipment and in its use. Let us start with your camera, which is, after all, the most important piece of photographic equipment you own. On some evening when you have an hour or two to spare, give your camera a thorough going-over. Open it up and inspect the bellows. Look for light leaks in the leather. Also watch for small places where the black paint

inside the bellows and on its surroundings may have worn off. Such places can cause stray reflections of light which will harm the definition of your negatives. If you find any points where the paint has come off, get some dull black paint at a paint store or photo shop and touch them up. The manufacturer of the camera would not have painted its interior black if there were not some good reason for it. With a slightly damp rag clean off the folds in the exterior



TIRE TEST

Norman H. Hammerl

From The Thirtieth Rochester International Salon of Photography



SON OF THE PUSITA

Rudolph Jarai

and interior of the bellows. Then thoroughly dust and blow out the entire camera, inside and out.

The Lens

Give the lens a good cleaning, using lens tissue or a very soft cloth. Unscrew the front and back elements of the lens and clean them thoroughly. Dusting the lens, incidentally, should not be confined to this particular "going over" of your camera. It should be done at very frequent intervals throughout your picture-taking. It pays definite and important dividends in improved definition.

Dust the exterior of your shutter. Click it at all speeds, checking as closely as you can by ear. Does 1/25th sound like 1/25th, or does it sound too slow? Do 1/200th and one-half second sound about the way you would expect? This may seem like an inexact process. It is. You cannot tell too much about a shutter

by listening to it. However, if it sounds to you as though it were operating too slow or too fast, you will do well to take it into a camera store and have it cleaned and checked. Having a correct shutter, or at least knowing how much too fast or too slow your shutter is operating, is highly important in securing well-timed negatives. Well-timed negatives, in turn, are easy to print and provide maximum print quality.

Check on the "bed" of the camera along which the bellows is moved backward and forward. Is it loose, and do some of the screws need tightening? This should be fairly easy to determine. Does the back of the camera fit tightly, or is there a possibility that it leaks light? Check on this, also.

After cleaning and inspecting the camera, inside and out, including the ground glass or viewfinder, you may want to give the camera a coat of the reconditioning paint which is sold

at camera stores. This will add nothing to the camera's picture-taking abilities but will do much for its appearance.

Equipment

Having put your camera into tip-top condition, you are ready to tackle its auxiliaries—the flash equipment, film holders, filters, lens shade, etc. Clean and brighten the contacts of the flash gun. Make sure the bracket which attaches it to the camera is tight and well-adjusted, with no loose screws. Clean the reflector so it will give off maximum light. Make sure the reflector is adjusted at the correct position behind the bulb. If you are in doubt, take the gun to a camera store. Likewise, if you are in any doubt as to whether the gun is in synchronization with the shutter, have this checked at your camera shop, where they have apparatus to do this quickly and efficiently.

Take a look at your filters. Are they in a convenient carrying case, which will protect them from scratches and dirt? Are they scrupulously clean? Many photographers forget that cheap, scratched or dirty filters can undo the work of the finest and most costly lens. Make sure your filters are in the best possible condition. If any seem to be faded, scratched or lacking in any other way, it will pay you to replace them.

Look over your film holders to make sure they are in good condition. If any look as though they might be leaking a little light, put in an unexposed film and place the holder for a short time in the direct sun. Then develop the film and see if it is entirely clear or if it shows traces of fog. Negatives which are even slightly fogged will not yield prints of top quality.

It is now time to give an honest and appraising look at your old and faithful tripod. Is it as firm and sturdy as it once was, or does it suffer a little from the infirmities of old age? If the screws are loose it is easy to tighten them. If the tripod seems at all unsteady it may pay you to get a new one. It is possible for you to get considerable camera movement with a faulty tripod. And

you know what camera movement does to the definition of your pictures!

The Darkroom

Having made certain that your camera and its auxiliary equipment are in the best possible condition, you are ready to move into the darkroom. Although the interior of that room may be as familiar to you as the back of your hand, try to look at it as it would appear to a stranger.

There was a time when it was thought that darkrooms had to be painted with black paint. There must be a million darkrooms which are drab and funereal because of black walls. Nowadays, it is known that black paint is not necessary, so long as the lights are safe. If, because of black paint, your darkroom is less attractive than it ought to be, go to a paint store and buy some paint which is more according to your taste—perhaps a gray or cream.

Give a close inspection to those rows and assortments of bottles with which most darkrooms are "adorned." Many darkrooms are cluttered with old bottles of ancient chemicals which will probably never be used again. Stained and dusty bottles add nothing to appearances. If you are never going to use the bottles or their contents again, toss them into the garbage can.

Even if you are not doing a paint job, your shelves should be cleaned and dusted. Upon them your photographic supplies and pieces of equipment should be neatly arranged. You may ask what effect this will have on the technical quality of your pictures. It may have no direct effect. However, Nicholas Ház, FPSA, continually advises his pupils to have their darkrooms as clean, orderly and attractive as possible, so they will enjoy working there. This is good advice.

The Enlarger

The next step in reconditioning your equipment has to do with your enlarger. Take off the bellows and clean them thoroughly, inside and out. If your enlarger has condenser lenses, remove them and give them a thorough dusting and cleaning. Do the same for the enlarging lens. Give it



STIPE AND PILEUS

H. J. Ensenberger

the same careful treatment that you give the lens of your camera. Many a photographer who is careful of his camera lens pays too little attention to the lens of his enlarger.

Make sure that the screws of the enlarger are tight and the electrical contacts clean. As a last precaution, borrow a carpenter's level and make certain that the enlarger stands on a table which is level and that the enlarger itself is exactly vertical.

Safelights

Having reconditioned your enlarger, you should check on your safelights. It is possible that they are not really safe. Safelights sometimes deteriorate with age. With the safelights turned on, lay a piece of unexposed paper face up at the location usually occupied by your developing tray. Upon the paper lay a half dollar or some other opaque object. Leave the paper and coin in place for ten minutes and then develop the paper. If the slightest outline of the coin appears on the surface of the paper, that means that your safelights are not truly safe and should be moved, fitted with smaller globes or replaced entirely. Every year a good many million prints are turned out which are not as good as they ought to be because they are ever so

slightly fogged. The fogging may not be apparent to the maker of the print, but it is enough to lessen the quality of the picture. The cure is to have safelights which are 100 percent safe.

Now have an honest look at your trays. Are they clean and shining enough so you would be willing to eat out of them? Probably not. Wash them as thoroughly as if they were the finest china. If they still show stains and traces of chemicals, get a little tray-cleaning solution at your camera store and clean your trays so they are immaculate. Then keep them that way. You will be paid in the form of better prints.

Methods of Working

Now that your equipment and your darkroom are spotless and in tip top condition, we can check up on your methods of working. In this field care as to small details will pay large dividends.

First as to your methods of exposure. Most of us hate tripods. They are a bore to have to lug around. However, their use does pay off in the form of sharper definition. In order to convince yourself, take a picture of some scene with the camera held in your hand. Then photograph the same scene with the camera on the tripod. Enlarge each negative to

the largest size possible on your enlarger and compare the prints. You will probably find an amazing difference between the sharpness of the two pictures. You may say that you do not expect to make such big enlargements. Even so, you do want negatives as sharp as you can get them. The way to get sharp negatives is to use a tripod—no matter how much you hate it!

Exposure

Careful and exact exposure of the negative is most important in picture-taking—more important than we sometimes realize. Most of us have some negatives which are easy to print and which yield pictures of fine quality. We also have some negatives which are beastly hard to print. They are so thick that the exposure on the enlarger has to be many minutes long. Or they are so thin we can give them only a few seconds exposure.

We are unable to print such negatives on normal, No. 2, paper but must resort to No. 1 or No. 4. Even when printed on ultra-hard or ultra-soft paper, such negatives do not yield top-quality prints. These negatives have been over-exposed or under-exposed, over-developed or under-developed. The matter of development we will come to later. At this point we can say that correct exposure is most important and makes the difference between negatives which are easy to print and yield fine photographs and negatives which are the reverse.

Unless you are an old-timer with many years of experience, do not attempt to guess at correct exposure. Buy an exposure meter and use it for every shot. And do not use it casually and carelessly. Do not merely wave it at the scene. Take a reading of the darkest portion of the scene and another of the lightest portion. Average these up and you will arrive at correct exposure. This matter of correct exposure of negatives is most important.

Proper Development

However, even a carefully and correctly exposed negative can be ruined by improper development. Develop-

ment goes back first of all to the mixing of the chemicals. When we start out in photography most of us are fairly particular about mixing chemicals. We read the directions carefully. We measure out the chemicals and water accurately. We use the temperatures which are prescribed. Later, after we have mixed this particular developer a good many times, familiarity tends to make us a little careless. This is a mistake. The people who, above all others, are anxious that you get good results with a given developer are the manufacturers of that developer. They work out their sets of directions with extreme care, to the end that we may achieve the best possible results. To get these results we will be wise to follow those directions.

Having mixed our developer with care, we should use it with care. Just prior to putting film in the developer we should read the temperature and make sure that it is exactly right. Many a batch of film has been woefully over-developed, just because the temperature of the developer was a few degrees too high.

Not only should we use a developer at the correct temperature but we should not use it too long. It is a great temptation to go on using an old batch of developer, rather than take the time and trouble to mix a new one. This is always a mistake. If you were to develop one piece of exposed film in an old developer and another piece of film in a brand new batch of developer, you would be amazed at the difference in sparkle and brilliance which the two negatives would show. Chemicals are relatively cheap and it pays to use only developer which is fresh and in the best possible condition.

The same is true of your hypo. Keep it fresh, so it will clear your negatives rapidly and completely. Be equally systematic about washing negatives. Make sure they are washed thoroughly. Wipe them clean with fresh cotton or a clean sponge and hang them up to dry in a clean, dustless place. Once they are dry, place each negative in a clean envelope. For this purpose you can purchase, from a wholesale paper company, tissue paper envelopes such as are

used for peanuts, candy, etc. If each negative is placed in its own envelope it will be protected from scratches and dirt.

Having used great care in processing our films, we should be equally careful in printing them. Before you place the film in the enlarger, use a camel's hair brush and dust it thoroughly. This will minimize spotting later. Focus the image on the paper with great care. This may seem like an unnecessary suggestion. However, if you have printed the same negative on several occasions you will find, if you will examine the prints closely, that some of them are sharper than others. This means that at some times you used greater care in focusing than you did at other times. When you are focusing the enlarger, therefore, use extreme care to make the image as sharp as possible. A small magnifying glass will help a good deal.

Freshness

Be sure your paper and developer are fresh. If you use outdated paper you are almost certain to get flat and gray prints. The same is true if you use developer that is too old. Make a print in fresh developer. Make another print in the same batch of developer after you have turned out 40 or 50 prints. You will be amazed at the difference. The print made in fresh developer will have a brilliance which is not to be found in the print made in the developer which has been used too long. If you are making a large number of prints at a single session, therefore, dump out the developer at intervals and put in fresh.

Grade of Paper

Along the same line, it pays to use great care to employ exactly the right grade of paper for each negative. If you make a print on No. 1 paper when you should be using No. 2, you are bound to get less sparkle than if you had used the correct grade. Make a print on No. 3 paper, when you should be using Grade 2, and your print is bound to be more contrasty than is desirable. Use great care, therefore, to fit the paper exactly to the negative. If you are in doubt as to which grade of paper

will be best, make prints on two or three grades and compare.

Full Development

After you have determined which grade of paper you should use, you should make certain that your developing technique is correct. It is an exceedingly bad practice on the part of many amateurs to jerk their prints out of the developer too soon. They over-expose a print and put it in the developer. When it starts to come up too fast they jerk it out of the developer and dunk it in the hypo. This is bound to result in a poor print, lacking in good, clean blacks, grays and whites.

No matter how fast the image may come up in the developer, leave the paper in the tray the full length of time. If it ends up being too dark, make another print, leaving the enlarger light on a shorter length of time. Do not try to compensate for over-exposing a print by under-developing it. It is most important to leave every print in the developer for an adequate length of time. Make sure your safelight is safe, then leave the paper in the developer two or three minutes, until it is thoroughly and completely developed. Only in that way can you be assured of getting the full richness of tone from your paper.

Do not leave your print in the hypo too long, for that is bound to degrade the blacks. You may not notice this loss of quality at a glance, but it will be there, nevertheless. Use fresh hypo and leave the paper in it only as long as the directions prescribe.

Washing

If you want your prints to be permanent, it is most important to wash them thoroughly. Unless photographs are well washed a certain amount of hypo remains in the paper. This hypo goes on working, and in after-years will cause the print to fade. Do not stint on wash water, therefore. Wash your prints in running water for at least an hour and keep the prints moving. Do not allow them merely to float around in a tray but keep shuffling and agitating them.



SOUTHERN EXPOSURE

G. Leonard Bennett

The well-washed prints should be blotted between clean blotters and placed in a clean, dust-free spot to dry. Once they are dry, we come to the matters of mounting and spotting. Be sure to mount your print smoothly and firmly. Hundreds of prints are turned down by salon judges because of being improperly mounted. It is impossible to have much respect for the photographer who is so careless that his prints come loose from their mounts. Use care in mounting, to the end that your prints will stay put.

Spotting deserves similar care. This is one step in the process of finishing prints which does not receive the attention it deserves. Those little white spots caused by dust on the negative should be carefully removed. Take time and pains to learn

to be skillful about it. If you use a pencil, keep the point very sharp and use it with care. If you use a brush, be sure your brush has a very sharp point. Nowadays, it is possible to buy spotting solutions which blend with the emulsion on the paper and which cannot be seen, even by looking across the surface. If you are not familiar with these solutions, ask about them.

Spotting is the final step in a long series of steps involved in making a photograph. Take these steps with thought and care and you will end up with pictures which give evidence of superior photographic technique and of which you may be proud.

As was said at the beginning: Good technique is a combination of many little things.

ANNE PILGER DEWEY, Hon. PSA, APSA

By JACK WRIGHT, FPSA

Mrs. ANNE PILGER DEWEY, who recently received the coveted Hon. PSA and the Stuyvesant Peabody Memorial Award for Pictorial Photography, took up photography in self defense. She felt that she had to do this in order to avoid becoming submerged in camera club detail.

Mrs. Dewey was born and educated in Wisconsin and for a time she taught school. Music and painting were her hobbies. The latter had an important influence upon her later successes in photography.

Following her marriage to Roy Franklin Dewey, Mrs. Dewey moved to Chicago and spent several years doing social settlement work at the famous Hull House, home of Jane Addams. She also did similar work at the Henry Boothe House.

Mr. Dewey was deeply interested in photography and his devoted wife did the odd jobs around the camera club. For five years she was program chairman and innumerable other similar duties fell to her lot.

"I finally decided," Mrs. Dewey said, "that the only way I could escape making a career of camera club drudgery was to take up photography in earnest to see how far I could go."

Through having heard countless lectures and print criticisms, Mrs. Dewey had stored up in her mind vast amounts of all sorts of information concerning photography. When she set out to use this information her progress was rapid. She ran up an excellent score in camera club competitions and salons and was asked to help judge a large number of shows.

Along with the late Stuyvesant Peabody, Mrs. Dewey was one of the founders of the international salons held at the Chicago Historical Society. For four years she was vice president of the salon, and following the death of Mr. Peabody, she became president for two terms. Later she had a leading part in merging the salon with the annual exhibition of the Chicago Camera Club to form one of the leading salons of the world.

Mrs. Dewey's fond hopes of escaping from organizational work proved to be without foundation. She is the only woman ever to have been president of the Chicago Area CC's Association and the only woman ever to have been president of the Fort Dearborn Camera Club and secretary of the Photographic Society of America.

Mrs. Dewey was for two years print critic for the Owatonna Camera Club Group, furnishing innumerable written criticisms for the benefit of print makers. She is now commentator for one of the portfolios. She has taught classes at the Fort Dearborn CC and has done many similar chores. "I have always felt that you get out of a job only as much as you put into it," she said. "Hence, I have always tried to do my share."



Harry K. Shugeta, Hon. FPSA

ANNE PILGER DEWEY

Mrs. Dewey's favorite photographic occupation is the making of table top pictures. "I enjoy them because I have complete control and can use my imagination and create things," she said. "To me, this is a fascinating process." Mrs. Dewey's favorite picture is a table top photograph called "Fantasy," which features a beautiful carved crane.

Prior to becoming interested in table top photography Mrs. Dewey was interested in portraiture. "I like to photograph real characters and try to get their true personalities into my pictures," she said. "It is a challenging branch of photography." She declares that the type of picture which she likes to do least is landscapes.

Mrs. Dewey had a few words of cheer for the would-be salonist whose first pictures are turned down. "They should not become discouraged," she declared. "Learning to make good salon photographs is not a casual matter of a week or a month. And even after you have 'arrived' as an exhibitor, some of the judges may not vote for some of your pictures. That, however, is no reason for despair. The thing to do is to try, try again, with the knowledge that in the long run, and over a period of years, most salon photographs get the treatment they deserve."

Mrs. Dewey went on to say that she believes that black and white, as well as color, has a great future but that some photographers are not taking full advantage of their possibilities. "Some of us do slipshod work; some of us unconsciously plagiarize," she said. "We should be original and make more new prints. That is the way to grow and progress in photography."

"How To"

No. 4—DEVELOP FILM BY INSPECTION

By JOHNNY APPLESEED, APSA

Do you want to get out of the dark in so far as film development is concerned? If you do, read this.

Highlight and shadow detail are secrets to good picture quality. Your first opportunities to control these factors come in lighting the subject and in proper exposure of your film. The next important control chance comes in film development.

The big question is: Just exactly how long shall I develop to get proper highlight and shadow detail? This question can't be answered simply, because every case is different. *Blindly following the manufacturer's development instructions will give you average results*—that's the basis on which such recommendations are made. If you want better than average pictures, you must have better than average negatives. In order to lift your techniques above the average, you must place great emphasis upon film development.

Fortunately, there is an almost lost art in photography which permits definite negative development control. Mastery of this lost art will put reason into your film exposure and development and should greatly improve your print quality.

What is this lost art? Inspection development.

The idea of inspection development is to bathe the exposed film (in darkness) in a solution which will reduce greatly its sensitivity to darkroom safelights. By using this predevelopment bath, you can inspect developing film at light intensities that would otherwise fog the emulsion. For example, by desensitizing panchromatic film, it can be developed with a bright green safelight (Series 3 or 7 with 25-watt bulb) and desensitized orthochromatic emulsion can be handled in bright orange light (Series 0). With a little experience and by examining film during development, you can carry the development to the exact desired point. Since the amount of light permissible with orthochromatic films is greater than for pan films, it is convenient and best to accumulate inspection development experience with ortho films.

Here's how to go about developing by inspection. Buy a bottle of desensitizer, such as Pinakryptol Green. Make up the solution as directed. Addition of 2 drops (not more) of formaldehyde per quart will discourage growth in the solution of organisms that may eventually destroy its action. Store the solution in a tightly stoppered brown bottle, to prevent deterioration due to air and light.

For Orthochromatic Films (such as Verichrome, Plenachrome, Ortho 7, Ortho-X, Triple S Ortho, etc.) Without desensitizing, these films can usually be inspected to a limited extent during development in the light from a Series 2 Safelight with 25-watt bulb, with film held 1 to 2 inches from the light. To be sure of safety from fog or to use even brighter light (Series 0), predevelopment bathing in desensitizer is necessary.

To desensitize, bathe the film in the solution (made according to instructions packed with the desensitizer) at or within 2 to 3 degrees F. developer temperature. Do this in total darkness. Rinse the film in water for 10-15 seconds before placing it in the developer. Develop without inspection for the first half or two-thirds of the usual or anticipated development time. Then start inspection, at first for 5 or 10 seconds per sheet or exposure at one-minute intervals and later at more frequent intervals as needed until development has progressed to the desired point. For the inspection light, use a Series 0 Safelight with 25-watt bulb (no larger wattage!) and hold the film 1 to 2 inches from the light.

Development should be carried to the point where there is detail in the important shadows or where suitable contrast is attained. Depending upon lighting conditions at the time of exposure, it may be found desirable to overdevelop or underdevelop. More about this in a later column. At first, you may find estimation of shadow detail and contrast difficult, but with experience you should acquire an "eye." While you are gaining experience, continue stopping development according to your old time-temperature formula, observing relationships between the developed negative as seen at the safelight and as seen after fixing.

For Panchromatic Films (such as Super-XX, Supreme, Plus-X, XF Pan, Super Panchro Press Type B, Isopan, etc.) Develop by inspection as described for orthochromatic films, but use a Series 3 or 7 Safelight with 25-watt bulb (no larger!). Be sure to desensitize in total darkness.

General Information—After development is complete, rinse, fix, and wash the film as you always do.

Inspection development works best for sheet and pack films, but it can be adapted with care to roll films. By carefully handling the developing roll film by the edges only, it can be removed from the reel, inspected, and rewound. At first, you may feel safer examining only the end exposures. The entire roll must be developed to fit the most important exposures.

It's an old rule in photography (and a good one to follow) to do things right at the earliest possible step. In putting this rule to use, first of all make the right exposure and then develop your negative properly. Inspection during development, with proper attention to shadow detail and contrast, should bring you out of the dark and permit you to improve your photography in a way that will net you prints of improved quality.

Do you agree? Maybe you develop by inspection and have hints to pass along. Why not drop me a line at PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Pennsylvania? Tell me how you make out. Best com-

ments, with answers, will be printed in *PSA JOURNAL* as space permits.

What topics would you like covered in the future? What help do you want?

Next month: How to Ferrottype Glossy Prints.

A LETTER TO JOHNNY

Lorain, Ohio

DEAR SIR:

Why not "Johnny Photoseed" instead of "Applesseed"?

As a suggestion in loading a tank, clip the film corners with a fingernail clip to insure against snags while film is being loaded

I have tried this innumerable times—and it seems to take the kinks out of film loading.

A pet subject I have been waiting to see in print is an article on "How to Judge a Print" as the salon judges base their selections and decisions regarding prints.

JOHN E. MATE

DEAR MR. MATE:

Thanks for your suggestions, especially the one pertaining to clipping the film corners. This idea sounds good, particularly where the film is being loaded by extrusion into the developing tank.

I am putting "How to Judge a Print" on my list of subjects and hope to get to it soon. I'll bet it starts a big argument. What do you bet?

JOHNNY APPLESEED, APSA

An Inexpensive Container for Shipping Prints

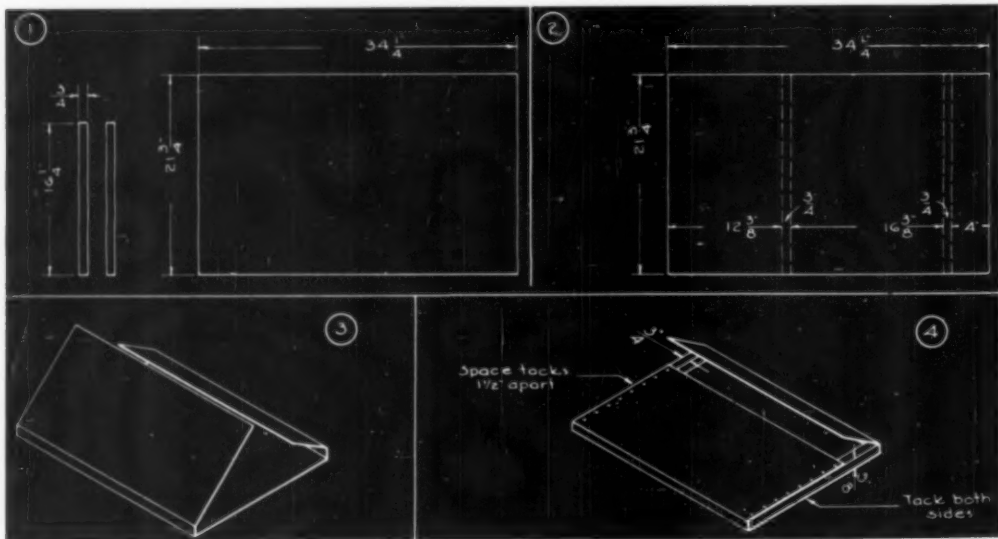
By P. H. OELMAN, FPSA

An inexpensive, light weight container which will minimize damage to prints in transit to and from salons is the dream of every exhibitor. The one illustrated in the accompanying working drawings is superior to anything I have found in nearly twenty years experience.

Designed about three years ago by Dick Mathers with minor suggestions prompted by my experience, four of them have been in continuous service and each has carried

my prints to and from about a dozen salons with perfect safety. Although they are now pretty well beaten up and look it, they are still serviceable.

The drawings are so clear as to need no explanation. The corrugated board should preferably be 200 lb test with the corrugations running parallel to the scoring indicated. The wood may be any clear, straight-grained variety, such as white pine or fir, but woods which split



Drawings by Paul M. Hynes

1—Materials Needed

- 1 pc. Corrugated cardboard $34\frac{1}{4}'' \times 21\frac{1}{4}''$.
- 2 pcs. Wood $\frac{1}{2}'' \times \frac{3}{8}'' \times 16\frac{3}{8}''$ long.
- Tacks.

3—Fold corrugated cardboard.

2—Score corrugated cardboard as shown.

4—Glue and tack wood strips into place. Tack both sides leaving the 4" flap free so that 4 prints with a piece of corrugated board on each side can be inserted.

easily should be avoided. Do not omit the glue, or the tacks may work loose prematurely.

For long life the flap should not be sealed with gummed tape as some of the surface of the corrugated board may be torn off when removing it. The container should be wrapped in paper and the package tied with cord. Loaded with four mounted prints, two sheets of corrugated board

and wrapped and tied as suggested, mine weigh about four pounds.

I do not guarantee that they cannot be damaged, for the mails are very proficient at package busting, but I do recommend them. Salon committees like them because they are easy to open and are not readily damaged in storage.

An Open Letter to Salon Critics

By GRANT DUGGINS, FPSA

DEAR FRIEND:

Let us agree at the outset that if photographic salons created no controversy, there would be no point in holding them. Honest criticism never hurts an institution that believes in its objectives and keeps them in mind. But a critic has to remember that to educate people to his way of thinking requires patience as well as conviction.

Any one with sufficient cash or credit can buy a camera, and Eastman is not likely to stipulate that film shall be sold to only those photographers who exhibit sufficient genius to be consciously interested in expressing *themselves* with light sensitive materials. Remember you are dealing with many people who own fine equipment but feel ill at ease in art museums. Cultivating their taste at the same time you are developing their craftsmanship is not going to be simple—but it is worthwhile.

Art, says my Webster's dictionary, is the "application of skill and taste to production according to aesthetic principles." It is certainly true that many people never develop beyond the principles, never learn to inject their own taste into their photography. But I doubt if skill and taste were ever developed without some awareness of aesthetic principles. Rules inform the uninformed and are better broken consciously than unconsciously.

When criticism is tempered with tolerance, let it be accepted wisely. Salons may very well need to take stock of themselves and question any regulations which look as if they might repress individual inspiration. I myself feel that the regulation re-

quiring one size mount and no other is too arbitrary. Perhaps maximum and minimum size limits would be practical and better serve the cause of good photography.

No one should expect to like every artistic production in a show—or even most of them. You are lucky if you find five out of a hundred you really enjoy. There is no reason why you should not think the five which pleased you far superior to the five I might choose. But remember, I have the same privilege.

There are effects peculiar to photography and no other medium, and talents peculiar to a few photographers. Perhaps the Twenty-second Century (I am more optimistic than the morning papers) will consider photography came of age as an art when it concentrated on the development of the contact print. More likely we shall spend the next half century exploring artistic possibilities of the

medium not yet imagined. We shall certainly develop more slowly if we isolate ourselves in little coterie sniping at one another's ideals.

If you have a photographic message, salons are a good practical means of spreading the gospel. If you consider they have become repetitious and uninspired, start bombarding them with prints you feel herald something new and different. Don't abandon them and the fellow photographers you might influence or (believe it or not) be influenced by. It is your responsibility to support salons with the best work you have to offer. It is your responsibility, also, to view with tolerance the other man's prints. A properly qualified judge will be broadminded enough to accept all types. Wherever possible let us promote the interchange of ideas. The search for the limitations of the medium is too exciting to carry out alone.

NATIONAL LECTURE PROGRAM TOUR BY "POPS" WHITESELL

SCHEDULE OF APPEARANCES

DATE	CITY	SPONSOR	PERSON IN CHARGE
4/15	Chicago, Ill.	Chicago Area CC Council (Midwest Regional Convention)	Otho B. Turbyfill
4/17	Ft. Wayne, Ind.	Ft. Wayne Camera Club	Paul B. Perry
4/20	Indianapolis, Ind.	Indianapolis Camera Club	Walter E. Harvey
4/21	Detroit, Mich.	Detroit CC Council	Walter Pietschmann
4/24	Toledo, Ohio	Toledo Camera Club	Ed B. Wright, Jr.
4/25	Buffalo, N. Y.	Science Museum CC	Harry R. Reich
4/26	Rochester, N. Y.	Kodak Camera Club	Wm. Holland
4/28	Columbus, Ohio	Columbus Color Club and Central Ohio Photo. Soc.	T. R. Brumfield
5/1	Cincinnati, Ohio	Associated CC's of Cincinnati	Sidney Rindsberg
5/3	Memphis, Tenn.	Memphis Pictorialists	Dr. Carrol C. Turner
5/5	Tulsa, Okla.	Tulsa Camera Club	Joe E. Kennedy
5/6	Oklahoma City, Okla.	Oklahoma Camera Club	Mel A. Woodbury



From
The Columbus Salon

NEBULOUS
Edward Canby



SPRING HAT
R. Winqvist



Devoted to News of the Pictorial Division of the Photographic Society of America

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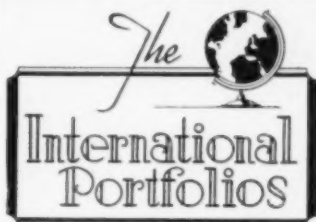
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1528 Walnut Street, Philadelphia 2, Pa.



Cuban-American Portfolio

The third circuit of the first circle of the Cuban-American Portfolios has been received by the General Secretary, Sam J. Rawley, and it is one of outstanding quality. Among the pictures is a fine portrait by Mercedes L. de Quintana. "Viennese Tapestry" by Angel de Moya, APSA, is one of those rare photographs that one would like for the living room. Dr. Tomas Padro's picture, "Crepescula Fuedal," has beautiful tone quality and excellent composition, and undoubtedly will be well received wherever shown. "Lobos Del Mar" is a very striking marine, and is a credit to its maker, Dr. Roberta Machado.

Angel de Moya, APSA, the Cuban General Secretary, has been in the interior of Cuba during the winter, making a series of pictures of sugar plantation life and workers in the sugar industry. On his next visit to the U.S.A. he will entertain his many friends with the results of his photographic work.

Australian Quote

Several recent issues of the *Australasian Photo-Review* have come to hand, and we notice one item concerning a guide book which has been published by Leo A. Lyons, Port Kembla, Australia, member of the Australasian-American Portfolio. We quote:

Yet another Lyons' enterprise! Leo A. Lyons now appears before us in the role of author, photographer and publisher of a popularly-priced guide book glamorously entitled "Illawarra—The Garden of the State." Of special interest to photographers is a table giving full technical details with respect to the twenty-one reproduced photographs. It is certainly good to observe a guide book with the element of pictorial outlook prominently to the fore in the photographic illustrations.

French-American Folios

Information has been received from Mrs. Andrée Robinson, General Secretary of the French-American Portfolios, that two circles of that group are now going the rounds in the U.S.A., and that they contain many very beautiful and interesting pictures. When we realize the tremendous handicap that workers in foreign countries are under in obtaining film, paper and other photo-

graphic materials, we must give them a great deal of credit for their enthusiasm and their excellent work. Visitors returning from France tell of the extreme difficulty in obtaining sufficient material to make any kind of prints—still they keep on trying, and often deny themselves necessities, to make a creditable showing in the portfolios.

Portfolio Schedules

The different circles of the Cuban-American Portfolios have run into many difficulties in the past year. Most of this was due to the failure of some of the members to keep the pictures moving promptly. In some cases, as much as eight months elapsed during one circuit of the portfolio. It should not be too much to expect a group of prints to make a complete circuit in four months. This would do much to hold the interest of the members, and to maintain the enthusiasm necessary in a successful portfolio.

"Chinese Photography"

The first issue of the Chinese magazine, *Chinese Photography*, has just been received. This is the January 1950 number, which reached here by airmail. When we consider the circumstances that have prevailed in China for the past decade, it is with amazement that we view this excellent work on photography, and when we read the editorial message of Francis Wu, FPSA, we can gain an insight into the ideals of Chinese photographers, and realize how seriously they take their work. This editorial is well worth presenting here, and is as follows:

It was with great pleasure that I accepted the post of honorary editor-in-chief of the new publication, *Chinese Photography*. In presenting this first issue to the photographic world, it is proper that some explanation of the aims and scope of the committee responsible for the publication be given. These aims can be stated quite briefly. They are designed primarily for the promotion of photography in China; to extend Chinese culture and beauty; and to act as a teaching medium for all interested in photography.

I have had the honor, in a small way, of helping in the promotion of photography in China. Again, I have discovered from the experience of showing in international photographic salons and one-man shows that we, in China, are respected for our efforts to give our impressions of Chinese art to the western world. I am further convinced that we have something original and unique in our Chinese photographic technique, and it is because of this that such a monthly publication as this journal is desirable as a medium for the encouragement of Chinese photographers.

The staff of *Chinese Photography* had numerous conferences to make plans and arrangements for the selection of photographic materials. In order that Chinese art and culture can touch the heart of the western world through photography, an English text must be used. On the other hand, an English text is not always workable in China for the promotion of photography. By introducing western science and art, our Chinese enthusiasts will benefit as well. Therefore, the combination of both English and Chinese text is used whenever necessary.

Chinese Photography is devoted entirely to the Chinese viewpoints of photography, and the artistic photographs which are selected for reproduction are mostly taken by Chinese photographers, with Chinese subjects and atmosphere. The photographic world has seen western photography through their many publications, but has seen very little of Chinese art. Therefore, it is unnecessary for *Chinese Photography* to duplicate material which has already been widely published elsewhere.

Chinese Photography is the first photographic monthly magazine devoted exclusively to the promotion of photography in China. It needs helping hands, helpful cooperation and constructive criticism, if it is to improve. Your frank advice and your offerings of manuscripts and photographs for publication are necessary if we are to maintain a high standard of production. I shall be happy to hear from anyone who will help us further the cause of good Chinese photography.



DR. C. F. COCHRAN, Associate Editor

"I exposed this shot at f/22 and 1/25 on Super Pictographic film which was developed in DQ 69-b." Thus the inside dope is handed down to a poor, bungling tyro with the plain implication that all you need to do to make good pictures is to make them as I do and you cannot miss. Incidentally, a tyro is anyone who has had fewer salon acceptances than you have.

Let us assume that the photographer who made the picture under those specific circumstances really has a good picture which is skillfully done and is a beautiful print. What makes it a good picture? Is it the exact exposure and the exacting handling of the materials? Important as these things are, it is not this that makes or breaks a picture. If technique were all, you could prop up the front page of this



DONKEY DRIVER E. C. Palmer

morning's newspaper, photograph it, and exercise care and skill on the production of a magnificent, sparkling print of it and have a picture—even a Picture with a capital P. Not only that, but you could produce a fine picture every day, and twice a day if you read an evening paper as well. Now there is no question about it but what this morning's paper could be employed in the production of a good picture; but something in the way of imagination and interpretation would have to go into the making of the picture and not just a straight-on copy of the page would do. It is easy to see that in the case of the morning paper, technique and photographic know-how do not enter into consideration.

Make no mistake about it though—technique IS important, and without it pictures will be something less than they could be. But without the IDEA the product would be even less than a picture. Technique is a tool and should be regarded as such. You would not dream of complimenting your wife on the wonderful Argyle socks she made by praising the wonderful knitting needles she used. There are those who insist that no one will produce good pictures until he becomes so adept in the technical aspect of making pictures that the process is more or less automatic, and the photographic quality is a matter of course and does not intrude into the conscious production of the print. This attitude is rather extreme and perhaps not quite true, but there is in it the elements of the truth and points to the ideal situation where the entire attention is focused on the artistic aspect of picture making.

There is an old story concerning a famous woman photographer who was perplexed by a question which was asked her by another photographer. She was asked what aperture was used on a certain shot. After several attempts to get the question across regarding the size of the lens opening, she finally understood the question. "Oh, you mean that metal strip with holes in it?" Yes, that was it. "I got one with the camera," she replied. "but I never have used

it." Now here was a practicing photographer who was turning out very good pictures with a camera which was old enough to come equipped with Waterhouse stops and she did not even understand their use. Her technique was adequate to produce good quality but her seeing eye was sensitive enough to produce more than good prints—she was making good pictures.

Gene Chase produced a picture, once, which has been widely published and which has never been turned down in a salon. I refer to his famous "Thunderhead" which was taken with a box camera, with a piece of orange cellophane torn from a cookie box and pressed into service as a filter. This inauspicious start was followed by good technical handling, but all the technical skill in the world could not have produced "Thunderhead" without the perception which saw the picture and brought it to paper.

So go ahead and learn the technical angle of your hobby. If this is your prime interest, you will still get a lot out of the hobby, but that alone will not make you a pictorialist, an artist, or whatever label you choose for good picture makers. You need facility with your tools but the tools alone will not put the spark of life into a piece of coated paper. Only your imagination, originality, and perception will really produce a picture and, believe me, your imagination, originality, and perception can be developed and improved. That is the angle to cultivate.

Medal Award

The 1949 San Francisco International Salon brings us the winner of the PSA Portfolio Medal Award this time. The winning print, "Donkey Driver," had travelled in Pictorial Portfolio No. 42. Its maker is Edward C. Palmer, 2902 Jackson St., Sioux City, Iowa.

The locale of the picture is San Miguel Allende, Mexico. This spot is much favored by Cecil B. Atwater, FPSA, and is described in his recent book on Mexico. Mr. Palmer reports that the town seems to be

MEMBERS WANTED FOR ANGLO-AMERICAN PORTFOLIOS

There are membership openings in several of the seven Anglo-American Portfolios for advanced workers who wish to join in these photographic interchanges with the leading photographers in England, Scotland and Wales, all of whom are either Fellows or Associates of the Royal Photographic Society of Great Britain. This is your opportunity to receive an expert evaluation of your own work on an international basis—and a chance to see and comment on the best of British work. For information write to: Burton D. Holley, General Secretary, The Anglo-American Portfolios, 4425 Secely Avenue, Downers Grove, Illinois.

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

- PSA Pictorial Portfolios
- PSA Portrait Portfolios
- PSA Miniature Portfolios
- PSA Control Process Portfolios
- PSA Star Exhibitor Portfolios
- (For PSA Award of Merit Winners)
- PSA Nature Portfolios
- PSA Color Print Portfolios
- PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the American Portfolios, Eldridge R. Christhill, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

Portrait Portfolios

The Portrait Portfolios are now open for a number of new members. A publication called *Portrait Pointers*, edited by Maurice Louis, is sent without charge to all Portrait Portfolio members. *Portrait Pointers* is full of wholesome ideas for the portrait photographer be he beginner, advanced amateur, or professional. Write today to Paul J. Wolfe, Director, Pictorial Division Portrait Portfolios, 124 E. Jefferson St., Butler, Pa., for information and application.

filled with picture possibilities, and as this is being written he is off on another trip to this section of the country. As originally made and circulated in Portfolio No. 42, the print was unbalanced and contained many distracting elements, and the road was blocked by shadows giving the effect of a dead-end. Ollie Romig, APSA, Commentator of Portfolio No. 42, gave very helpful criticism and Mr. Palmer remade the print as a vertical, eliminating the unnecessary and distracting portions on either side and holding back the base of the road to provide depth. The exposure was made by meter when a target of opportunity presented itself. "While the picture was not posed," said Mr. Palmer, "it was the sort of thing that I was looking for and when it appeared I was ready to shoot."

Since hanging in San Francisco, the print has also been accepted by the Trans-Mississippi Salon at St. Louis. Mr. Palmer feels that there is no question in his mind that the criticism received via the portfolio is what made a good snapshot into an acceptable salon print.

If you are eligible for the PSA Portfolio Medal Award, there is no better time than the present to try for it. To be eligible one must never have previously had a print accepted and hung in any recognized salon. The first print thus accepted and hung must be one that has travelled or is travelling in a PSA Pictorial Portfolio. That's all there is to it. When you qualify for the award merely write a letter applying for it, addressed to E. R. Christliff. Do not write to headquarters at Philadelphia nor to the Directors of any other activities. We mention this for in spite of the fact that this information is repeated from time to time, letters of application reach us in many round about ways.

Portrait Print Analysis

The Portrait Criticism Service recently announced presents their first criticism. This service is open, without charge, to all members of the Pictorial Division. If you have made a portrait and you are not certain about its possibilities, let the Portrait Criticism Service forward it to one of the experts for analysis. Make up an 8 x 10 and mail it to the address below. No prints will be returned unless in sub-

stantial mailing envelope and postage included for two mailings.

The portrait below titled "Bride" was taken by Herbert A. Jones, 371 E. Washington St., New Castle, Pa. He used a 4 x 5 view camera, 10" telephoto lens, exposed on Super Pancho Press Type B film and printed on Indiatone. Says Herb: "This was my first attempt at photographing a bride. She liked it a lot, but I know it could be much better and I am anxious to have its faults pointed out to me."

The portrait was forwarded to Mrs. Mildred E. Hatry, APSA, in New York City for criticism. Mrs. Hatry is at present a lighting consultant for N.B.C. Television and has been for years a top-ranking pictorialist. Here are her comments:

"The photographer has done an injustice to the bride.

"The likeness is probably good because a 45° light is for likeness; it does not beautify."

"The facial planes are brought forward but the high lights of the cheeks should not be extended behind the eyes, and the deep lines from nose to mouth should be carefully softened either with lights or by careful retouching. They are hardly a subtle touch of beauty."

"Careful placing of lights can accomplish more than create good modeling. They can show beauty and enhance the good qualities of the model who is not too beautiful. Study the model, her features, her character—then place your lights and watch their effect before you even focus your camera. Change the pose, alter the position of the lights and try again."

"The pose of the body is square before the camera. This square chest is usually reserved for the military. Instead, a charming girl would look graceful with slightly turned shoulders and her head moved toward the opposite direction (the last motion not to be stiff or over-exaggerated)."

"The bright lace cap is too white and becomes over-important; however, the lower ends of the veil are rather nice. White on white can be difficult to photograph."



"BRIDE"

H. A. Jones

PSA International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

Anglo-American
Canadian-American
India-American
Australasian-American
Cuban-American
French-American
Swedish-American
South African-American
Egyptian-American
Belgian-American
Chinese-American
Netherlands-American
Dominican-American
International Medical Portfolios
Costa Rican-American
Caribbean-American
International Control Process Portfolios

For information, write to the Director of PSA International Portfolios, Miss Jane J. Shaffer, 5466 Clemens, St. Louis, Missouri.

"A bride should be romantically lighted with delicate tone gradations to provide the illusion of sweetness and serenity—a girl to be appreciated by future generations."

"Imagination and creative ability should have been applied along with the conventional rules of composition. Study fine portraits in the salons and let them set a standard for the quality of your own pictures."

"I sincerely regret if I have been too brutal."

Send portraits for criticism to Paul J. Wolfe, Print Criticism Service, 124 E. Jefferson St., Butler, Pa.

American Portfolio Dues

Every time we mail out renewal notices on portfolio memberships, we receive letters from members stating that their portfolio dues were included in their remittance to Philadelphia under such and such a date.

On the possibility that there might have been a slip up somewhere along the line, and that the notice of the renewal may not have reached us from Philadelphia, we must write Headquarters for a verification. The Headquarters staff is a busy one, but they take time out and dig into the matter for us, only to come up with the information that the remittance from the member covered PSA dues and Pictorial Division membership only. Then, with a pile of portfolios staring us in the face and haunting us when we try to drop off to sleep later in the evening, we, too, must take time out to write to the member and explain that the remittance to Philadelphia did not cover the portfolio renewal, but was merely for PSA and Pictorial Division memberships.

It is hoped that many who might later want to write us along the same line, will take time to read and heed these few words. The American Portfolios constitute

an activity of the Pictorial Division. Membership in the portfolios is limited to active members of PSA who are also members of the Pictorial Division. The portfolio fee is over and above the Pictorial Division membership fee and helps to defray some of the portfolio expenses. So, the next time you receive a renewal notice, do not write that your portfolio renewal has been sent to Philadelphia unless you are absolutely positive of it. If you will do this, it will make two persons very happy: Richard R. Koch, Office Manager at Headquarters, and the Director, PSA American Portfolios.

EDMUND R. CHRISTIE, Hon. PSA,
APSA

Pictorial Portfolio No. 1 (Revised)

Harry K. Shiget, Hon. FPSA, Commentator,
Chicago, Ill.
Rich D. Birge, Circle Secretary, North Platte, Neb.
John R. Rippey, Omaha, Neb.
Jane Bell Edwards, Chicago, Illinois
Ray Loomis, Casper, Wyoming
Barney De Vietti, Price, Utah
J. W. Hubbard, Corcoran, Calif.
Gilbert H. C. Lum, Honolulu, Hawaii
Thelma Warner, Honolulu, Hawaii
Urban M. Allen, Honolulu, Hawaii
James E. Jager, Hilo, Hawaii
Mrs. Laura C. Tuttle, Sanland, Calif.
E. F. Lee, Jr., Russell, New Mexico
Dana E. Kepner, Denver, Colo.
J. C. Turney, Independence, Mo.
Clarence G. Einhaus, Quincy, Illinois

Pictorial Portfolio No. 12 (Revised)

Dan Miskler, Commentator, Smithville, Ohio
Glenn Dixon, Circle Secretary, Mt. Vernon, Wash.
Barney De Vietti, Price, Utah
Charles F. Swenson, Fort Worth, Texas
R. P. Fakine, Pine Bluff, Ark.
Charles Stans, Wichita, Kansas
Sewell Peckler Wright, Springfield, Ill.
Carl Nachod, Louisville, Ky.
Charles Raptie, Jr., APSA, Arlington, Va.
Paul A. Sperry, New Haven, Conn.
John C. Gale, Arlington, Mass.
Mrs. Paul Jantzen, Eastville, N. Y.
William R. Hutchinson, Newburgh, N. Y.
C. N. Hatchison, Clarks Green, Penna.
B. R. Bashford, Lebanon, Ohio

Pictorial Portfolio No. 13 (Revised)

D. Ward Frase, APSA, Commentator, Winnetka, Ill.
Clarence J. Armstrong, Circle Secretary, Springfield, Ill.
Louise Putman, Kansas City, Missouri
Helen Albertson, Sioux City, Iowa
Don E. Haasch, Boise, Idaho
G. G. Patne, Everett, Washington
W. E. Ingalls, Stockton, Calif.
David Francis Gray, El Paso, Texas
Earl Meyer, Navasota, Texas
Mrs. C. B. Cochran, Oklahoma City, Okla.
Mrs. Eugene S. Landow, Fayetteville, Tenn.
Robert E. Jones, Bryn Mawr, Penna.
H. J. Mahlenbrock, Teaneck, N. J.
George W. McDonald, Kenmore, N. Y.
Max E. Brail, Jackson, Michigan
Dr. C. F. Cochran, Chicago, Ill.

Pictorial Portfolio No. 58

Mrs. Blanche Lertz, APSA, Commentator, Wichita, Kans.
Henry J. Mahlenbrock, Circle Secretary, Teaneck, N. J.
Dr. Noelbert J. Roberts, New York, N. Y.
Dr. Louis A. Alston, Woodmere, N. Y.
Stephen Huber, Sinclairville, N. Y.
Robert Weatherly, Middletown, Ohio
Elizabeth D. Johnson, Kalamazoo, Mich.
Don R. Auderheide, Indianapolis, Ind.
Frank H. Simpson, Chicago, Ill.
Dr. A. F. Koch, Waterloo, Iowa
Elmo F. Fineman, Concho, Okla.
Frank A. Ennal, Walnut Creek, Calif.
Hardy C. Hutchinson, Jr., Hilo, Hawaii
Kenneth S. Chow, Honolulu, Hawaii
Elmer V. Soker, Kapaau, Kauai, Hawaii
Larry Foster, Manhattan Beach, Calif.



MISS STELLA JENKS, Associate Editor

This is a new department in *The Folio*, and I am very new at conducting it. It is my hope that it will grow to become more and more valuable to our member clubs and to their membership. Your reactions and comments are always welcome—after all, it is really *your* column, and I shall attempt to serve all of you well.

American Exhibits

With the approach of spring, most camera clubs are planning field excursions for the weeks to come. But consistent good weather is not here yet, and you will need interesting and challenging programs for the indoor meetings, to counteract spring lethargy. One of the best sources of this material is one or more of the American Exhibits.

Eight different exhibits containing 25 or 50 prints are now available, covering a wide range of subject matter—portraits, landscapes, seascapes and miscellaneous salon prints. The all-portfolio shows, of which there are two, were selected from the Master's Print Show of the Photographers' Association of America, presented at their annual convention last August, and all of the portraits in these two collections are of exceptional quality.

Edward Alenius, FPSA, has a group of diversified salon prints, and Louis S. Davidson, of the Camera Club of New York, a group of portraits and landscapes. It might be interesting to compare these two exhibits. The Syracuse CC and the Omaha CC each have an exhibit of 50 prints on varied subjects. Wonder how your club work compares with that of these two clubs?

There are also two exceptionally fine shows by John R. Hogan, FPSA, of his marines, which should prove of interest not only to clubs near the lakes and oceans, whose members might gain some ideas from his work, but to inland clubs as well, for the benefit of those who enjoy looking at pictures of a type which they have little opportunity to make.

Why not arrange for your club to share these pictures and learn from the work of other expert photographers? The cost of these shows is very reasonable, and clubs may retain an exhibit for one week; councils for four weeks. Full information about these print shows may be obtained from Ralph L. Mahon, Director of American Exhibits, 260 Forest Avenue, Elmhurst, Illinois. Most reservations should be made at least 30 days in advance, but occasionally the show you desire may be available

immediately. Why not write him now for further information?

Judging Service

Are you proud of the work in your camera club? Do you feel that you have reached the top in your club competitions—that there are no further fields to conquer? Why not try a competition with a neighboring club—and may the best man in the best club win. This promotes interest in both clubs. Or how about your Council group arranging for an Inter-Club Competition among its member clubs?

Of course, one of the best ways to handle this so that the judging is completely fair and unbiased, is to have the event judged by the Camera Club Judging Service. The ten persons comprising the staff of this activity are qualified pictorialists and critics located at various strategic points in the United States and Canada.

If you would like to have your club's competitions or exhibitions judged by an expert in this field, communicate with W. Dovel Le Sage, 501 Tenth Avenue, Huntington 1, West Virginia, for further particulars about this service.

CC Print Circuits

The Pictorial Division announces the appointment of William R. Hutchinson as Director of the Camera Club Print Circuits, to fill the vacancy created by the resignation of Edward F. Casper.

For further information concerning participation in this interesting club activity, recently announced in this column, communicate with the new Director at Box 367, Newburgh, New York.

Good - Better - Best

The title takes us back to our grammar school days when learning the comparative degrees seemed such a chore. Now that we are older, we know that to make a good article is a chore; to turn out a better one than the other fellow's is a real job; and to produce the best requires every effort of which we are capable.

In the portfolios there is no competition among the members, rather the competition is with one's self. Each time we put into the Collecting Section the best print we can make from a negative we think has quality, we are benefiting ourselves, which, after all, is the main purpose of a portfolio.

Our fellow participants benefit also by not having to waste time jotting down the commonest faults, but can go immediately to the important elements. All their helpful, honest criticism is a step toward a better evaluation of the next print we make, either from that same negative or another one.

It was truly a wise man who said, "Not failure, but low aim is a crime."

Award of Merit

The Romans had a phrase for it: *Ad astra per aspera*—to the stars through difficulties! Anyone who has ever entered a

salon knows full well the difficulties which beset one's photographic endeavors. The mounting list of Star Exhibitors, therefore, has our respect, and it also throws out a challenge to all of us to better our records and strive for an award.

This month's listings are:

New One-Star Exhibitor:

Conrad R. Emanuelson, Chicago, Illinois

Rating Advanced from One-Star to

Two-Star:

Mrs. Florence Jordy, Madison, New Jersey

Rating Advanced from Two-Star to

Three-Star:

Allan L. Horvath, Dayton, Ohio

Applications for Award of Merit Certificates, with list of prints accepted and names of salons where hung, should be submitted to Warren W. Lewis, Director of the Award of Merit, 2055 North Sedgwick Street, Chicago 14, Illinois.

*Coming Salons Agreeing to Follow
PSA Recommendations*

NOTE: M-Monochrome, C-color prints, T-color transparencies. Entry fee is \$1.00 in each class unless otherwise specified.

Washington (M, T) Exhibited Apr. 2-May 7 at Corcoran Gallery of Art, Seattle.

Seattle (M) Exhibited Apr. 5-May 7 at Seattle Art Museum.

Toronto (M) Closes Apr. 15. Exhibited May 1-13 at Eaton's Art Galleries. Data: Rex Frost, 37 Bloor Street West, Toronto, Ontario, Canada.

Cincinnati (M, C & T) Closes May 12. Exhibited at Cincinnati Art Museum June 1-15. Data: H. G. Balhassar, 6541 Elwynne Drive, Cincinnati 39, Ohio.

Dixie (M) Closes June 15. Exhibited July 2-16 at High Museum of Art. Data: Cortlandt F. Luce, Jr., 517 Trust Co. of Ga. Bldg., Atlanta 3, Ga.

San Diego (M, T) Closes May 29. Exhibited at San Diego County Fair June 30-July 9. Data: Salon Secretary, Box 578, Del Mar, Calif.

Asheville (M, T) Closes July 10. M exhibited July 31-Aug. 6; T, Aug. 1, 3 and 5. Data: Melvin F. Ciper, Woodfin Apts. No. 55, Asheville, N. C.

São Paulo, Brazil (M) Entries close July 15, 1950. Entry fee \$1.00. Limit four prints. September 1950. Informations from Foto-line Clube Bandeirante, Rua Avanhandava 310, São Paulo, Brazil.

Vancouver (M) Exhibited Aug. 23-Sept. 4 at Pacific Natl. Exhibition. Data: Frederick Hill, Pacific Natl. Exhibition, Vancouver, B. C., Canada.

Mysore (M) Closes Aug. 31. Exhibited Oct. 14-Nov. 5. Data: B. N. Surendra, 6 Curley St., Bangalore 1, S. India.



By H. J. JOHNSON, APSA
1614 West Adams, Chicago 12, Ill.

Club Disservice

The purpose of a camera club is to make better photographers of its members. Yet some clubs are doing their members a disservice by making them believe they are photographers when they are not.

EXTRA!!!

Personalized Print Analysis Becomes a Reality

To meet a growing need the Pictorial Division will provide members of the Division with a print analysis service to help the photographers throughout the country improve their pictorial prints.

W. E. Chase, APSA, Chairman of the Pictorial Division, announces that the new print analysis service will be under the direction of J. Elwood Armstrong, APSA, a nationally known exhibitor, salon judge, and photographic teacher. Mr. Armstrong will be assisted by a panel of prominent exhibitors who will carefully analyze the pictures and give their frank opinions as to the merit of the print, how it can be improved and other helpful suggestions.

If the members of the Pictorial Division participate by sending in a quantity of prints, additional panels of experts will be recruited in various parts of the country to handle the analysis service.

A number of camera clubs in large cities do an excellent job of analyzing members' prints, but there are many small communities which lack active camera clubs to review the work of PSA members.

It is the earnest desire of the Pictorial Division to help its members to improve their photographic work. Therefore, prints sent in for analysis should be selected for their pictorial merit and their possible use in club competition, contests, salons, etc. A few simple rules must be followed:

1. Pictorial Division members may submit up to four (4) *unmounted* prints, size 5 x 7" to 8 x 10" in a mailing envelope.
2. Send by first class mail and *include return mailing label and postage.*
3. Write on the back of each print the following:
 - (a) Name and address of maker and title of picture.
 - (b) How taken—technical data and pertinent details.
 - (c) Why taken—intention, idea or purpose of picture.
 - (d) For what use—to enter club contest, salons, or for other purposes.
4. To receive best analysis attach (with

scotch tape) contact print or small enlargement from *full negative* to back of print.

5. To get best results remake the picture along the lines suggested by the analyst and resubmit, together with original print and original analysis.
6. Send prints to:

J. Elwood Armstrong, APSA
17402 Monica
Detroit 21, Michigan, U.S.A.

7. A comprehensive analysis, together with appropriate comments, will be returned with each print. The Pictorial Division or the analyst will not be responsible for prints damaged or lost in the mail.

Recently we received a telephone call from a contributor who had received a complete rejection in a show to which he had sent. He was a bit indignant and offended. Said he, "My pictures won prizes in my club, and were praised by the judges." He was reluctant to give the name of his club, but it wasn't important.

Later we had opportunity to see his prize winners. One was a lake-sky combination with a band of black foliage across the center. Another was two birds so merged that one seemed to have two heads, etc.

Here was an example of a club which hurts, not helps, its members by deceiving them into believing that they are photographers. Here also was the answer to the problem.

It is rarely that a prize won in a small club has any significance, and the reason is a combination, in varying degrees, of limited competition, poor competition, and poor judges.

In general, the first (limited competition) is a statistical function: as the number of competitors increases, so do the chances of better pictures increase. The percentage of better pictures in the total may not increase, but the number will, and each picture entered will have just that much more real competition. Thus a prize winner in a small competition is not necessarily a good picture and the maker is foolish to think that it can go on to a large competition and automatically remain a prize winner.

In most small competitions, the quality level of the competitors is not very high, and it is possible to be a prize winner with definitely poor pictures because the competing pictures are even worse.

Another factor is the quality of the judges. The blind cannot lead the blind, and a poor judge cannot consistently select good pictures. The quality of judging in most clubs is decidedly inferior, with too many cases the chief qualification of a judge being that he is an officer in another club.

Even worse it is when the judge is selected from the club's own membership. Then the stimulation of outside viewpoints is lost and the club becomes ingrown, its quality becoming fixed at the average level of its membership.

All this may sound discouraging. If prizes have no significance because the club is small, has no "name" members, and must use whatever judges it can obtain, what can be done about the situation?

The answer is that not much can be done about the circumstances, but much can be done about interpretation.

In the first place, the prizes do have some significance. They generally will indicate that the winners are better than other members in the club. But they mean nothing more at this stage. The winner still may be a poor photographer, and it is necessary that the club emphasize this again and again in connection with its contests. If this isn't done, the winners are deceived into believing that they have "arrived."

The next step is to see that the winners are gauged by some more accurate method of determining photographic ability. This means getting their pictures into outside, larger, competitions such as the national club and individual competitions, the national exhibitions, camera magazine contests, the photo markets, etc. The members may be gauged individually, as when they enter the exhibitions, or the club may find its approximate quality level by entering national or international club competitions. In these ways the gap between the club quality level and that necessary for classification as "good" can be estimated and proper measures taken for improvement.

Birds of Feather—

Is your whole club composed of a bunch of jerks? It isn't likely, but it is the impression the photographic world outside of your home town will have if the person (or persons) who handles your correspondence is discourteous, or just plain stupid. Some of you wouldn't be so proud of membership in your club if you knew what outsiders think about your club.

It would be well to find some method to check whether your officers ignore correspondence. Those who hurt the reputation of the club in the interests of their own convenience should be removed.

We receive indignant letters on this subject quite frequently, and the adjectives used to describe some clubs sizzle with contempt.

The following item from Everett CC's "View Finder" indicates the nature of the problem:

"One Man's Opinion: Several months ago the writer took to task, or at least tried to, the secretaries and other members of various clubs that have occasion to correspond with other clubs. How many times has the writer, as secretary and later as both program director and salon director, written to various clubs. Better than seventy percent of those written to never even had the courtesy to either acknowledge the letter or answer it.

"On many occasions, tentative dates have been made for the exchange of travel-

ing shows. Dates have been held pending the receipt of an answer confirming the tentative dates, only to have no answer come and the date going open when it could be otherwise filled by another club.

"Recently the writer wrote twenty-two letters, to date answers have been received from only six out of those twenty-two. Now, it may be that these letters did not reach the right party, yet, if this is the case, couldn't they be passed on to the right party for answer? Even if the wrong party received them, that party could at least acknowledge the letter and give the name and address of the correct party to contact."



By KARL A. BAUMGAERTEL, APSA
353-31st Ave., San Francisco, Calif.

Flowers

One of the complaints most often heard in connection with the judging of exhibitions and competitions is that "flower pictures don't stand a chance." After watching and participating in the judging of dozens of exhibitions and competitions, it is not hard to understand why so many flower pictures are quickly rejected. Poor photography is the answer, not poor judging nor discrimination against flowers as subject matter.

As flowers are readily available they are the first subjects tried by many beginners in the color field, especially as beginners often feel transparencies must be vivid in color. Beginners who know no better, and even advanced workers who should know better, feel that all that is necessary for successful flower photography is to assemble enough cut flowers (quantity rather than quality) or just find any old flower on a plant and photograph it, without thought to composition, lighting, backgrounds, etc.

Actually, successful flower photography is one of the most difficult forms of pictorial photography, as is shown by the fact that few of the famous names in color and monochrome exhibition circles have acquired their fame with flower pictures. Outstanding (we believe him to be the country's greatest) in the black-and-white field is Dom Chiesa, APSA. Those in color photography who want to make good flower pictures should refer to Dom's article on flower photography appearing on pages 629 to 632 in the Annual (November) issue of PSA JOURNAL. Many may have missed it as it did not appear in the Color Section of the Annual, and, while it was not particularly written with color photographers in mind, almost everything in it applies to the photography of flowers in color as well as in monochrome. Even if you are not interested in submitting to exhibitions and competitions, by all means read the article and study the illustrations as proper assimilation of the information contained therein will greatly improve your flower photography.

New Exhibition Slide Set

Among the new slide sets completed by George Blaha for circulation among individuals and clubs is one which has been left in Ready-Mounts so as to keep down the weight and make it practical for out of country mailings by air mail. Clubs located outside continental North America will be given preference in the booking of this set. Close booking and prompt handling is absolutely essential. If you are interested, contact George Blaha at 6240 South Artesian Avenue, Chicago 29, Illinois. Clubs and individuals in the United States and Canada who want to borrow any of our exhibition slide sets should contact the nearest distribution point (Rochester, Milwaukee or Los Angeles) as listed in the Color Division Activities sheet.

Quiz Programs

When we included the suggestion that color slides could be used in quiz programs, in camera clubs and in the home, in the March Color Division column, it was not our intention to go into details as we wanted everyone to use their own imagination. It now appears, however, that many people just don't have the necessary imagination, so we are going to give you at least one idea. Select 25 slides, for example, all scenic, and let everyone in the audience guess where the pictures were made. High score gets a prize. Each member of the audience will have to be given a sheet bearing the numbers 1 to 25 and will have to have a pencil or fountain pen. If your projector leaks light, as so many projectors do, there will be enough light for everyone to see to write. If not, some faint illumination will be necessary in the room or hall. If your group has special interests, such as birds, flowers, etc., the same idea will work. Prizes can be some trifle. For scenic, a road map which can be secured at any gasoline service station at no cost will make a good "consolation" prize for the low scorer and will be good for a laugh.

Reproductions

Although it is all too seldom that color slides submitted to shows are reproduced in the newspapers at the point of exhibition, there have been a limited number of instances in which this has been done. In some cases copies of the publication were sent to those who had slides reproduced, in at least one instance copies of the publication were sent to all contributors along with their copy of the catalog. But in the majority of instances if the contributor who had slides reproduced received a copy it was a question of luck or of having a friend who forwarded it. Sending copies of such publications is certainly a courtesy that should at all times be shown a contributor whose slides are reproduced. Likewise, where publicity is given a show in the local press and names of contributors are mentioned, all those receiving mention should receive a copy of the publication. It will make the contributors very happy and will gain the exhibition a lot of good will.

Camera Clubs

Some time ago we reported that many "black and white" camera clubs had been able to inject new life into their organization by including a "color" section. These reports keep on coming in as more and more clubs make the change. The thing of greatest interest to us is that an ever-increasing number of clubs that made the change some time ago are reporting that their color sections have become, or are rapidly becoming, their most popular activity. We heard of one club that was on the verge of disbanding that has had to find new and larger quarters due to the increase in members since they included color. And we know of an old established club that has reported that for the past 18 months the attendance of their color nights has averaged 50% greater than the attendance at their black and white nights, this being, incidentally, a club world-famous for its work in the monochrome field.

Color groups and color camera clubs are practical and desirable in the smaller cities and towns where there would not be enough interest in serious photography to warrant the existence of a black and white camera club. Certainly, every town of 5000 or more population can support a color group of some kind, and, if you live in such a community and you have no such group available, get together with some of your fellow workers and form a club. If necessary newspaper publicity, easy to obtain in a small town, can be used to bring such a group together. Organization can be simple. One of the largest color camera clubs in the country, The Los Angeles Photochromers, has no formal rules or laws, no dues, and no officers. They pay no rent for their meeting place, a yearly schedule is made up and each meeting is handled by a different member. No red tape, no headaches, and a lot of fun.

Coming Color Exhibitions

New York, deadline April 20. Four slides, \$1. Forms from Paul Wolf, 354 Fort Washington Ave., Hawthorne, N. Y.

Southwest (San Diego), June 30-July 9. Deadline May 29. Four slides, \$1. Forms from R. J. Smith, 3829-30th St., San Diego 4, Calif.

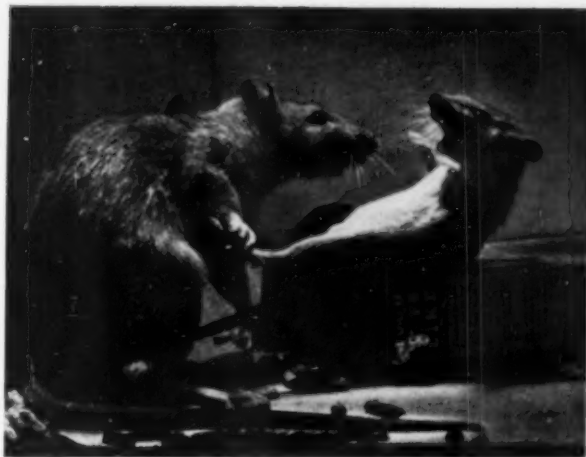
Hawaii, July 15-28. Deadline June 30. Forms from Fred Ishibashi, 1141 Lanikua St., Honolulu, Hawaii.

New Zealand, at Christchurch Art Galleries. Deadline Sept. 18. Four slides, \$1. Forms: R. J. Blackburn, P. O. Box 880, Christchurch, New Zealand.



By LOUISE BROMAN JANSON, APSA
6252 S. Kedzie Avenue, Chicago 29, Ill.

Seventy-six prints competed for awards in the January Nature Division print competition under the direction of contest chairman, Harry R. Reich. The judges were H. Lou Gibson, APSA, Dr. Gordon R. White, and Robert C. Hermes. Louise Quitt served as alternate. These were the winners:



SEWER BULLY

DeWitt Bishop

Medal Awards

"Sumac Plumes," by Clifford Matteson, Buffalo, N. Y.

"Flight," by Louis Quitt, Buffalo, N. Y.

"Sewer Bully," by DeWitt Bishop, Sacramento, Calif.

Honorable Mentions

"Spring Trident," by Harry R. Reich, North Tonawanda, N. Y.

"Parent and Offspring," by Ruth Sage, Buffalo, N. Y.

"Snow White," by Benn Hallberg, Brookfield, Ill.

"In Moth Female," by H. Lou Gibson, APSA, Rochester, N. Y.

"Polar and Pool," by G. M. McKinley, Pittsburgh, Pa.

"Saguaro Blossom," by Blanche H. Adams, Phoenix, Ariz.

"Springtime," by Ruth Tremor, Buffalo, N. Y.

"Shooting Star," by Louise Broman Janson, APSA, Chicago, Ill.

Sketches For Success

My true hobby is natural history, the camera but a means to record some observations of interest. Armed with a selection of slides, I can preach the beauty of nature to a multitude of friends who have never stopped to be dazzled by the wondrous colors and designs of the most common insect and weed.

Although I endeavor to spend as many days as possible in the field, they are all too few, and consequently a good deal of my work is done under artificial light at home. Those who have been frustrated day after day trying to record a delicate flower while the sun takes sudden leaps and bounds behind fluffy clouds, or the gentle breezes insist on a certain degree of animation, will do well to investigate the possibilities of the cellar or attic.

Here the photographer can control two of the most important factors, light and motion. The third condition is habitat or natural setting. Lighting takes practice, motion can be easily eliminated and authentic backgrounds are a matter of observation in the field, collecting the props and planning the scene.

Long experience with lighting has nat-



FLIGHT

Lou Quitt



SUMAC PLUMES

Clifford Matteson

rouned my equipment down to two pieces, a 100-watt Kodaslide projector and a 150-watt F-R Hi-spot with Fresnel lens. Both of these are ideal for pinpointing small objects and the difference in wattage is just about enough to eliminate the "two shadow" effect.

Small subjects such as insects, single blossoms, etc., require no extensive stage setting, as the limited field of view and depth of focus will all but eliminate extraneous objects. I keep slabs of bark on hand for backgrounds when appropriate.

If one has studied his subject thoroughly and observed its activities and habits in the field, he will find that in many cases it can be teased, prodded or threatened into posing. Most larvae, especially those of the phinids moths, require but a slight stroking to throw themselves into a "terrifying" position. A common toad loves to have his brow stroked. Some beetles will assume a defiant attitude when teased with a straw. The trick is to have the stage all set and the camera cocked ready for that motionless instant.

I once set up a complete sphagnum bog in a 16 x 20 developing tray, with two pitcher plants, a dozen sundews, several varieties of mosses and lichens and numerous aquatic larvae living in it. For three months I did my utmost to record the activities in this miniature swamp. Some of my priceless shots were a sundew devouring a live damselfly, a white tailed dragonfly resting on the leaf of a pitcher plant, and numerous closeups of these interesting inhabitants of our south Jersey cedar swamps.

Each year I spend several days hip-deep in water and mud, observing my pet plants at home in the bog. All my equipment is carefully packed and carried with me into the swamps. Is it any wonder why the attic is such a grand place?

—W. A. PLETCHER.

Skycrags

One of the pleasures of the photographer who has made his acquaintance with birds is to record episodes in the mighty northward migration. Naturalists have not fully explained the reasons for this occurrence. Many interesting theories have been presented, some of which have been conclusively proved. However, all of the questions that arise have not been answered and many threads remain to be woven into the intricate design. The waves of winged travelers that sweep northward across the continent present photographic opportunities to add to this pattern.

Many birds leave their breeding places, travel to winter quarters, and return the following spring to the same breeding area. Individual preference plays no part in the selection of the winter and summer home sites. These locations are fixed by heredity and though other places might be equally as hospitable their heritage leaves no alternative. In the northward procession of millions of birds, the basic factor that keeps their distribution in balance is the assurance that every bird will make its summer home in the locality of its birthplace. If such were not the case, a vast

number of birds might attempt to establish themselves in an area that would feed only a few.

It is generally believed that northern birds fly south to leave the rigors of winter weather behind, so a change in the season is needed to bring about migration. These birds depart not because of the approaching cold, for they can adapt themselves to extreme temperatures, but because the low temperature removes their food supply. Great numbers of birds that inhabit the tropics wander away from their favorite breeding grounds after the young have been raised, but they return to the same area year after year at the regular nesting period.

Thus, factors other than weather extremes cause some birds to make spectacular semi-annual flights. The Golden Plover covers a distance of thousands of miles in its journey from its summer home in the Arctic regions to its winter retreat in southern South America, using different routes each way. The tiny Blackpoll Warbler travels from its northerly range of Greenland and Alaska to Venezuela. One of the rarest of our shorebirds, the Hudsonian Godwit, breeds near the Arctic Ocean and winters in Chile and Argentina. The remarkable feature of this flight is that it is made by putting out to sea from our Atlantic coast. On the return trip in the spring it reaches our Gulf States, then follows the western part of the Mississippi Valley. After crossing the western Provinces of Canada, it proceeds to its birthplace in northern Alaska or the Districts of Mackenzie and Keewatin. Still another amazing wanderer is the Greenland Wheatear. In spring this small thrush leaves its winter home in western Africa and travels through France to the British Isles. From this point it takes off for a trans-Atlantic flight to its summer home in northern North America, making the same perilous return trip in autumn.

There are several types of bird migrations. The first arises from the need by some species for highly specialized food. Those that feed upon the ground only are compelled to depart when deep snow covers their food supply. Water birds that live almost entirely upon fish and aquatic animals journey southward beyond the point of frozen shorelines.

The young of permanent bird residents travel considerably during the early months of their lives scattering in all directions from their birthplaces. This form of migration tends to trade populations and at times to increase the range.

Periodic migration is the most interesting type, for the winter and summer ranges are definite locations separated by varying distances. The flights to these areas are made with amazing accuracy, the time of departure and arrival falling within specific calendar dates.

Migration is closely associated with the approach of the breeding season. The reproductive organs of birds have an annual cycle decreasing during the winter months and enlarging in the spring of the year. During the slow northward procession the spring molt is completed and the males

flaunt their brilliant feathers and practice the notes of their love songs in anticipation of the arrival of their mates. By the time both birds reach the summer home site, the sexual organs have attained the point necessary for breeding.

To the photographer who wishes to capture phases of the great spring movement of birds, knowledge of the principal routes travelled is important. Many species native to the Western states winter in Guatemala and Mexico. They return via the Rocky Mountains and the plains of the Pacific coast. Some fly high and journey from peak to peak, while others avoid the mountains and go by way of the lowlands. Another route from winter quarter follows the West Indies to Florida and fans out north and west to the Mississippi. There is a significant land course which leads through Central America, the east of Mexico, and the coast of Texas. From this point the birds spread east and west across the United States. The greatest route begins at the Yucatan peninsula, crosses the Gulf of Mexico and enters the United States at the mouth of the Mississippi spreading out from that point.

There is an area where birds following each of the three main eastern routes are found. This location reaches from Chicago east to New York City. Within this latitude more individuals and more species are seen during migration than in any other part of North America. Fortunately, indeed, is the nature photographer residing in this region. To him is given the opportunity to portray countless numbers of these tireless travelers of the skyways.

Coming Nature Exhibitions

Twelfth Buffalo, at the Buffalo Museum of Science, May 16 through June 12. Deadline May 13. Prints and color slides. Entry forms: Emily H. Zurbrick, The Buffalo Museum of Science, Buffalo, N. Y.

Photo-Journalism

By CLIFF EDOME, APSA
18 Walter Williams Hall, Columbia, Mo.

Have you wondered just what kind of guys and gals belong to the P.J. Division—what interests they have in life—and especially in photography? Well, then, look over your chairman's shoulder as he reads a few cards and letters which have recently arrived. The writers—grand sports and just as much interested in what *you* are doing, won't object a bit.

On The Ground Glass:

Herb Koehler, 28, Skokie, Ill., writes that he is "an enthusiastic booster for the P.J. Division, and its future prospects." A photographic "bug" if ever there was one, this former GI has attended two photo schools. He repairs binoculars and has his own tele-optic business. Free-lancing, mostly for the magazines, is a profitable sideline. Herb specializes in outdoor sports and photo stories.

Sag Kash, editor of the *Cynthiana, Ky. Democrat*, has accepted the appointment as editor of the P-J News Letter. Why not send items of interest to him so that he can make the next and succeeding letters interesting and helpful?

John Boyd, a PSAer and publisher of the splendid *Lowville, N. Y. (weekly) Leader*, writes that he greatly enjoys "the Photo-Journalism column in the *PSA JOURNAL*." Those are kind words, indeed. John, incidentally, does a bit of writing and lecturing on photo-journalism himself. He carries a column in the *National Publisher's Auxiliary* (National Editorial Association publication), and only recently in the *Publisher's Auxiliary* gave four good reasons for a wide use of pictures in newspapers. They were: (1) Revenue, through selling photographs; (2) increased circulation; (3) increased and more effective advertising; (4) more and better job printing. He concludes the *Pub Aux* article with the statement that, "Timeliness is not a factor for the weekly. People like to see pictures even if they are late."

Len Leff, Chicago, is "greatly enjoying" his monthly copy of the *National Press Photographer*, and believes it will be of great benefit to members of the Photo-Journalism Division. An employee of General Motors, Electro Motive Division, of La Grange, Ill., Leff belongs to a camera club, likes salon work and the making of color slides. Since he's also interested in "print criticism," and in photo-journalism, we predict he, and many others like him, would get a big kick out of the P-J Portfolio.

Dave Hamer, Jr., 20, Wayne, Nebraska, is perhaps the youngest free-lance photographer in his part of the state. Employed by one of the largest studios in Northeast Nebraska, Dave does darkroom work and some portraiture. He often pinch-hits as a news photographer when the local newspaper staff needs a lift. A member of the National Guard, Dave handles Public Relations assignments for the 568 Field Artillery Battalion.

Lyle M. Oberweise, Milwaukee, Wis., is a photographer with a printing and lithography firm. He does much free-lance work and is ready at all times to make on-the-spot news shots. A combat photographer in the CBI theater, Oberweise says that the *National Press Photographer* magazine which he receives each month is "well worth the dues to the P-J Division." We'll bet a lot of others heartily agree.

Henry Soltman, Cobleskill, N. Y., must be a very busy man. Personnel Director of Harder Refrigerator Corp., he does some advertising photography for his corporation, some local and commercial work, and usually has from five to ten accident or local-interest news pictures published each week. Can you beat Soltman's record?

R. C. Hakanson, Cleveland, devotes most of his time to photographs for court pre-

sentation—and—he'll talk about it "at the drop of a hat." Besides his court photography, however, and a certain amount of commercial illustration, "Hak" finds time to chairman the Cleveland Section of the PSA Technical Division, an office he has held two terms. He wishes Cleveland Press Photos were better represented in the P-J Division. Hak says the camera journalists are his "perennial candidates for title of the most versatile photogs." We'll say amen to that.

John R. Hogan, FPSA, passes on an encouraging note which he received from Mr. X, a PSA member. It reads in part: "This coming May I will be renewing my membership and making a choice of divisions. There are apparent signs of activity within the P-J Division, and at present it seems that may be the Division of my choice." Here's hoping Mr. X doesn't change his mind. It will be a real pleasure to welcome him to our fold.

Don Mac Allister, Charleston, Ill., a newcomer to PSA and to the Photo-Journalism Division, asks about the initials APSA—what they mean, and "how does one come about it?" It's a natural, and a healthy question, Don, and we are glad to try to give you the answer. The Photographic Society of America is the largest organization of its kind in the world. All active members may affix the letters "PSA" after their names, if they care to do so. The APSA, FPSA, and the other letters are given to those persons whom the Honors Committee feel are deserving of recognition. They may gain recognition because of the contribution they have made to photography—as an exhibitor, lecturer, teacher, researcher, writer, etc. A person may be recommended for honors consideration, or he can make application to the honors committee himself. Only a relatively few honors are given each year, of course. I can assure you, Don, whether we are APSAers, FPSAers, or just plain PSAers, all of us are very proud of our society. I repeat, it's the biggest of its kind in the world—and—the best.

Mr. and Mrs. Robert E. Hughes, Chicago, are an interesting couple—the kind of folks you like to meet. Mr. Hughes is head of the physics departments of Evanston Township, High School and Community College. Photography, more than an avocation, is used to fill the gap between paydays from mid-June to the end of September. Combining business and pleasure, the Hughes take pictures for private summer camps in Northern Wisconsin and Minnesota. If there's a better way to cash in on the world's best hobby, please let me know.

But—it isn't all play. For example, Mr. and Mrs. Hughes—from Labor Day until the PSA Convention—made up nearly 2500 5 x 7 prints; more than 1500 8 x 10s, 70 11 x 14s and nearly a thousand panorama prints measuring from 27 to 48 inches long. During that period the Hughes sent out over 1200 individual packages of prints. Many of their photographs can be found in the Chicago Camping Association direc-

tory and in the magazine of the American Camping Association.

In answer to the question "What can the P-J Division do for me?" Mrs. Hughes writes: "No matter what Division of PSA it might be, none of us will go wrong in a fair exchange of ideas whether it be in methods of taking pictures or in equipment. . . . The professional news photographers in the membership might give tips on how to emphasize the important features and yet retain the pictorial aspects of a news shot. . . . That's an interesting answer, isn't it? Just how would you answer the question 'What can the Photo-Journalism Division do for me?'"

Many of you folks, we hope, attended the annual Photo Short Course at Kent State University, Kent, Ohio, March 21-24, under the direction of Prof. James Fosdick.

A writer in the *Philadelphia Photographer*, Feb. 6, 1886, submitted the following under the title "Photo-Electric Illustrated Newspapers":

Fellow photographers, when you take up your daily and weekly illustrated paper, do you realize that without our art they could not be? This is how it is done:

American pictorial journalism has, within thirty-five years, reached the acme of excellence. Were Evad Gleason, its pioneer, now living what would he think? Henry Crater has been dead scarcely six years. He often spoke of possibilities, but never imagined that A. D. 1885 would develop creations of the "hour," rivaling Frank Leslie's "weekly" publications. The crayon signatures "V.G.," "J.A.W.," and "M.D.," on hundreds of daily vignettes show what art can do when it is required to join hands and keep pace with the stenographic newsgatherer. "I was chatting with Mr. McDougall, of the *World*, on Thursday, November 19th," says a special correspondent, writing from New York. "News was brought in of the fall of a building in Bethune Street. McDougall and his assistant, Folsom, sprang to their feet, and, donning their rubber coats, for it was raining hard, and giving me an invitation to accompany them, started for the scene of the accident. It was then five o'clock, and the pictures were to be in the paper the next morning. I expressed some doubt in regard to their appearance, but McDougall's confident smile assured me that it was a certainty. Arriving at the entrance to the street, we passed the 'fire lines,' and saw the ruins of a large building, whose walls had fallen into the street, killing a woman and injuring several men. It was already dark, and the fitful light of a street lamp showed the dark outlines of the remaining walls, looming up against a cloudy sky. The black figures of some firemen were seen on the roof of an adjoining house. Almost by feeling, McDougall sketched the scene with a blue pencil, while Folsom started in another direction. Twice McDougall had to go to the street lamp to judge of the correctness of his sketch. It was finished in an amazingly quick time, and we hurried to the roof of the house where the firemen were removing a mass of bricks. Here he made a plan of the ruins, locating the scene of the fatality, and we went again to the street. Another sketch was made, this time by the light of a fireman's lantern, and after taking a few notes we hurried back to the *W.-D.* building, where we found Folsom already busy at work.

"With increasing interest I watched the pictures growing beneath their fingers. McDougall had taken in the entire scene, showing the street in perspective, with a great heap of bricks and timber lying across it. At 7:45 the first double-column sketch was finished. The drawing was made about ten inches wide, and with an amount of detail and shading that surprised me. This was dispatched to the photo-engraver, and he then made a sketch of a horse and its driver escaping from the falling walls, which was followed by the drawing of firemen searching for bodies in the debris. These were all drawn with India ink on Bristol board. Mr. Folsom had completed the

sketch of the building before the fall, the plan of the buildings, and removing the bodies to the hospital. All but the first sketch were for single column cuts, and all were sent to the engravers by 8 o'clock when we went to a neighboring restaurant and had a quiet little dinner, during which McDougall explained the process of zinc etching by which the cuts are made. A photograph is taken from the ink drawing upon zinc, and the spaces between the lines etched deeply with acid. This process occupies two hours at least, and after being looked over by an engraver, the block is sent to the pressroom, a perfect fac simile of the original sketch. It is then stereotyped with the rest of the type in the press, bent in the form of a half circle and goes into the press, from which the paper emerges at, say 2 o'clock, with the result of the night's work in the shape of six accurate pictures."



By VERA B. WILSON

343 State St., Rochester 4, N. Y.

Cleveland Section

Sound, color and motion combine to make Eastman Kodak's new film, "Functional Photography in Industry," a good program feature. After viewing the film on March 9, members referred to it as a "glamorization" of Bill Swann's talk before the PSA Convention last fall.

The opening sequences of the film show dramatically some uses of conventional photography in industry. Several sequences describe photo reproduction of documents and engineering drawings by microfilming; contact printing on Kodagraph Auto-positive and Contact Papers and by projection on Kodagraph Papers. Other sequences show the results obtained by photography in photo-stress analysis, metallography, electron microscopy, spectrum analysis, high-speed photography and oscillography recording in the automotive and oil industries. The uses of 16mm movies and slides in training and selling are shown. The final impressive sequences show in color the V-2 rocket ascension and time-lapse photography of the full sky through a whole day.

New York Section

Dupont's new color material (Type 275 Positive Release Film) was demonstrated by Dr. A. B. Jennings and Dr. E. P. Weiss of the Technical Division, Dupont Photo Products Department on March 7. This new color utilizes for the first time synthetic color-forming binders for the emulsion layers.

Type 275 Film is an entirely new integral tripack color material. In addition to using synthetic binders in place of gelatin for dispersing the silver halides, the film has other unique features. The synthetic compounds also double as color couplers to form the dye images, and the layer structure is different in that it does not follow the typical arrangement of other integral tripack color products.

Dr. Ernest P. Taubes, president of the Microtronics Corporation, New York City, addressed the group recently on color lighting for color separation. He described the techniques used in producing full color

Section News Editors

News for the PSA Technical Division is gathered in each of the local sections by a member of the Division's publicity committee. These members are:

Binghamton—E. G. Stamboulis
Boston—Hutson Howell
Cleveland—R. C. Hakanson
New York—Arthur T. Dobbs
Rochester—Vera B. Wilson

reproductions by lithographers, engravers and gravure houses.

He then pointed out the drawbacks of various filters available today and the overlap of filters into the adjacent colors of the spectrum. He touched on the early history of patents issued for use of colored lighting for real production of color separation negatives. He told about the construction of the Microtronics color separation turret light. Finally, he discussed the advantages in using the Microtronics color separation lights for eliminating copyboard and transparency holders.

The meeting had variety. Joe Costa, APSA, editor of the "National Press Photographer," described his experience with the B-C (Battery-Capacitor) flash circuit developed by W. H. Fritz, charter member of the New York Section.

Rochester Section

Color photography has done double duty as a program feature this season. A second symposium on the subject took place March 26.

The following experts told a capacity audience about various aspects of the subject—in fact, they spent from 3:30 P.M. to 9:00 P.M. on a Sunday going over the subject with only time out for a buffet supper.

L. D. Clark, Kodak Research Laboratories, on "Light Balancing Filters"; Drs. J. Paul Weiss and A. B. Jennings on "Dupont Type 275 Color Release Positive Film"; Robert Dumke, Milwaukee Journal, on "Some Aspects of Color Photography in Daily Newspapers"; Joe Costa, APSA, King Features Syndicate, on "B-C Flash Synchronizer in Color Photography"; and Ralph M. Evans, Eastman Kodak Company, on "Depth Perception in Color Photography."

Division Items

A breezy, news-packed news digest was born last month. It's called "The T.D.D."—that's Technical Division Digest, to you. The "perpetrator" is H. Lou Gibson, APSA, who hangs his hat at Kodak in Rochester.

Its preamble says, "We want to contact you every three or four months with details, proposals, and activities that might otherwise crowd the generous space we are given in the PSA JOURNAL." The news digest should have special interest for members who do not have, as yet, Section advantages. It will help to keep them informed of Technical Division activities.

The first issue of the Supplement, in January, apparently met with approval. From here on it is going to call for some real effort to make it hold its place among those at the top of the heap of technical and scientific publications. Paul Arnold, (Ansoco in Binghamton, N. Y.) is the editor. Manuscripts welcome.

The Technical Division wants more members. And, judging by the increased number of members being signed up in the Sections, there is a growing interest in the technical aspects of photography. It should be reflected in more members for the Division.

The Rochester Section has hit the 1,030 member mark. Last year the number was 560.

New York Section's have climbed from 75 to 200.

TERRITORIAL COLUMNS

South and Southwest

By C. L. HEROLD

3501 Tanglewood, Houston 5, Texas

As most of you know, the S & SW Territory covers 11 states, plus our good neighbor country of Mexico. We have another fine neighbor to the south of us, namely Cuba, where a lot of fine photography is being turned out, too. It is with pleasure that we report that Cuba is being added to the S & SW Territory. With the assistance of A. DeMoya, APSA, of Havana, we are making arrangements for regular coverage of the photographic activities and news of our Cuban amigos. We hope to make our first report shortly. By the way, turn to page 326 of the last Directory Issue (May 1949) of PSA JOURNAL and note how many PSA members there are in Cuba.

Victor S. Stephenson was unanimously selected as "most valuable member" of the Asheville (N. C.) PS at its annual banquet. H. C. Pitzgraff took over the president's chair from Mel Cipar. But, Cipar will not be able to sit back and rest, for he is Salon Chairman and will have charge of the Second Asheville International come next August. This should be enough advance warning to all of us S & SWers to hold out four of our best prints and or slides to send to our energetic friends in Asheville who put on such a good show last year. More details later.

We look forward with anticipation each month to the receipt of *The Shutter* from the CC of Savannah, as edited by M. E. Thompson. It is a well written publication of 3 to 4 pages, full of interesting and newsy items, all presented in a neat, easy-to-read format. However, the thing that interests us as much, or possibly more than the material on the printed lines, is the intangible stuff between the lines. We do not, unfortunately, have the personal acquaintanceship of any CC of S'sers (neither

have we ever been in Savannah), but each issue of *The Shutter* fairly exudes a spirit of good fellowship amongst the members. Remember our note in the February column on their new club house, built with their own hands? It took more than lumber and carpentry to get this job done—it took something akin to *esprit de corps*. We do not infer that this group is primarily a social organization, using photography as an "excuse" for its existence; nor do we mean that CC of S is the only congenial photographic group in the country. It merely appears to us that there is a nice balance between the two phases in Savannah, if our reading between the lines is correctly interpreted. The enjoyment of the fellowship of congenial companions need not overshadow the goal of good photography, and *vice versa*. With all due respect to any of our prior and current affiliations, we are sincere in saying that we would be proud to be a member of the CC of S—even if they didn't have a brand new club house!

Just one more note on CC of S. As part of the fund raising program for the new club quarters, a raffle was conducted, with a Kodak 35 as the prize. The latter was donated by a cooperative local dealer. Successful? You can't exactly call a total of over \$400 (net) a failure. Not a bad idea, but better check the local regulations on raffles and such before getting in too deep.

As this is written, we have spread out before us the 12 issues of the 1949 volume of the Club Fotográfico de Mexico's *Boletín*, and the first issue of 1950. The latter contains the annual report of Juan Gutierrez, president, listing the record of so many fine accomplishments that Gutierrez could well be proud when he signed the report. Some of the items were mentioned in our January column. As we glance over the prize-winning prints in the 1949 *Boletín*, we are impressed with the fine quality of photography by CFM. Although the names of Juan Mata, Arturo Vives, Manuel Ampudia, Juan Gutierrez, and Victor Eysa-sautier appear frequently among the lists of contest winners, there are over 50 members who won one or more awards during the year. The frequent and interesting field excursions are undoubtedly awaited with much anticipation by the CFM members.

SOUTHERNERS & SOUTHWESTERNERS. Have you seen the book "Rio Grande—River of Destiny" by Laura Gilpin, APSA? Must do? The Dallas CC had the author as its guest speaker, accompanied by original prints which are reproduced in the book. . . . By the time this goes to press, the CC of Charleston (S.C.) will be playing host at the Gibbs Art Gallery for the display of its Third National Salon. We hope the S & SWers contributed heavily to this one, another of our up-and-coming shows. . . . The Tulsa CC and Houston CC each had their respective Annual Exhibitions recently. Tulsa had theirs in the Philbrook Art Center, and Houston (its 13th show) in the Museum of Fine Arts. Presidents of these clubs are Joe E. Kennedy (Tulsa),

and H. M. (Hi) Willis (Houston). . . . H. D. (Herb) Ohm, APSA, of San Antonio PS emerged unscathed from a recent automobile accident, we are happy to report. . . . The Corpus Christi (Texas) CC reserves a warm spot in its collective heart for Minor Cull, well known PSA'er of these parts. Besides donating numerous prizes and awards, adding up to a healthy 3-figure sum, Cull is arranging for air-conditioned club quarters. Judging from these and other things that Mrs. Paul Brozen, secretary of the CCCC, told us, he is definitely deserving of the high esteem in which he is held.

NIGHT CAP. Has anyone recently heard from EL PASO, CHARLOTTE, NASHVILLE, KNOXVILLE, or LITTLE ROCK? Just wondered, that's all.



By REX FROST
37 Bloor St. W., Toronto, Ont.

If and when somebody stages a national project for the making of snow pictures, the "photo-fun-folk" of New Westminster, B. C., stand a good chance of winning it. Usually snow in that part of Canada's Pacific province is scarce as 10 x 8 view cameras at the average club outing. But this winter. Oh brother! B. C. exchanged its weather with Ontario.

One result was that New Westminster CC turned out a group for a real old-fashioned sleigh ride, with two-bell be-decked horses to hoof, and the gang warbled "Jingle Bells." Titles of pictures shown on print nights run like this—"Snow-puffs," "Winter Coral," "Winter in the City," "Winter Retreat," or just plain "Winter." Meantime Ontarians were joggling along with a "June in January" complex.

Incidentally, some time ago New Westminster Club Hikes-and-Outings Chief, Merri Anderson, was assigned to answer the request of a Dublin Irishman, who wanted to trade pictures of Dublin and other points in the Ould Sod, for some mountain glamour shots of B. C. First they exchanged prints. Then their portraits. Right now there's plenty talk about this dashing Irish lad flying to New Westminster for a personal engagement tour.

Hamilton CC is a six year old PSA affiliate boasting 11 individual PSAs. They served up their biggest salon of all time in the Hamilton Art Gallery February 20th to March 4th. Says Secretary Norm Weir: "Entries were up 300 per cent, partly due to the inclusion of a color slide show. Every Canadian Province was represented, excepting Newfoundland."

For an all-Canadian Salon (one of the few left) the Hamilton Show assembled a judging trio which came mighty close to being international in viewpoint. Scotland's Andy McDougall, Italy's Vincent DeVita, and Ontario's Harry Waddle waved the signals which gave Vancouverite Helmuth Goertz the 'Print of the Salon'

title for his human interest child study "Big Sister." A recap of aggregate scores on all four prints submitted showed Toronto and Montreal exhibitors topping the lists. Your present columnist majored with 52 points, W. B. Stephens of Toronto 50, J. W. Campbell of Montreal 47, and home town Hamiltonian Art Ryan 46. (Maximum possible 60). Edmonton, Vancouver, and Saskatoon exhibitors were bracketed close behind the easterners. The overall calibre of the show was better than usual. Judge Andy McDougall was particularly pleased with the quality of the color slides, explaining that it was equal to, perhaps slightly better than, some of the internationals he has monitored.

Speaking of internationals, Toronto's Sixth Color Slide Exhibition, sponsored by the T. Eaton Co. was shown at the Royal Ontario Museum Feb. 27-28-March 1. It took judges Fraser Byrne, Lou Trapp and Fred Moffatt three night sessions to pass verdict on this year's entries, 50 larger than in 1949. In a keen contest among U. S., Mexican, Swiss and Canadian entrants, American citizens swept the six top honors, and won a color print made from their slides. Honorable Mentions were earned by 20 exhibitors, of which 6 were Canadians: Dr. M. A. Chantler, Dorothy Burgess, Clarence Ferguson, Boris Roubakine, Mary Owens and Sam Vogan, all of Toronto. Comment of Wilmet Blackhall, Salon Chairman, emphasized the need of more support of color slide exhibitions by Canadians from coast to coast. At Toronto's Sixth, Ontarians, with Toronto predominant, bore the brunt of the Canadian representation. Entries from the Maritimes, Quebec, Central and Western Canada were spread pretty thinly.

Along similar lines, we note that many club secretaries across country use their local bulletin to deplore the difficulty in getting entries for Print Nights. They have, more or less, to bludgeone some of their members into a darkroom session.

Marathon Print-Sprint

On the other side of the production story, comes a news note that Toronto CC's Brodie Macpherson has made a one-man marathon print-sprint, which seems to beat all local records to the tape. Brodie recently turned out 2100 color prints in nine weeks for a customer. Still had time to conduct his regular dye-transfer color print classes for the TCC. Topped it off by writing a full length article on cold cathode enlarger lighting for the club magazine "Focus."

Have most of the members of the Toronto CC gone overboard in their eagerness to study portraiture? Club Educational Program Chairman Evelyn Andrus couldn't be blamed for thinking they have. Last fall she held a series of successful portrait classes for members. When a new spring series was announced, the members fell over one another to join. Evelyn lost sleep nights worrying how she could gracefully hold the classes down to a practical working number. Could be, of course, that the members were intrigued by the happy

personality of their instructress. Could be they know that to hold down a full time job in the Photo Laboratories of the University of Toronto, Evelyn Andrus has to be diligently capable.

Intimate Informality

Northland CC of North Bay, Ont., has just gone through a jovial celebration. March 13th they put another ring on the club calendar, threw out their chests and sang "Happy Birthday to Us." It was Northland's fourth anniversary. Their new gavel wielder, following approved Rotary-Kiwanis-Lions Club practice, signs himself "President Bill." Nobody worries about the surname. A reminder that in some camera club circles there's too much of the "Mr., Mrs., and Miss" stuff, and a great need for friendlier, more intimate informality at meetings, and in club bulletins.

Saskatoon CC has moved to new quarters in the King George Hotel, where they now have better facilities for print display. Unfortunately they have no darkroom. But with characteristic western cordiality, members who don't have their own darkrooms are welcome to use the facilities of the more fortunate. That's a grand spirit.

Quality keeps bubbling up. We notice Ray Caron won a print of the month in

Montreal CC. Dr. Burgess, famed nature photographer of the Quebec metropolis, is listed topping a club color slide competition. Montreal's Ninth International has passed into the limbo, duly dined and toasted at the Club's Annual Dinner at La Salle Hotel. Of this, more anon.

C. V. Gilbert who, at the beginning of the year took over editorship of "Close Up" Victoria, B. C. CC's magazine, seems somewhat of a philosopher. Says C. V.: "Let every member have confidence in his or her prints. If you have done a piece of work you like, bring it to the monthly competition and see how many more will like it. Supposing no one else likes it, so what? You still have your print." At least the prints being made by Victoria's Peter Forrest and Jim McVie get the nod from somebody else. These two names are appearing with challenging regularity in the international salon catalogues.

Hands across the border. CPAC, President Sam Vogan of Toronto, Canada's leading color slide exhibitor, was invited to join the panel of color slide judges at the Rochester, N. Y., 14th International. Congratulations to both parties concerned. There should be more mutual interchange of "competents" between Canada and the U.S.A.

Action Picture Contest

Send your action photographs to *Sports Afield*. The one judged best by the editors will be awarded \$100 and will be printed in a future issue of *Sports Afield*. Numerous \$10 awards will be made for others judged suitable for use in the magazine. Photographs submitted must be previously unpublished and for this contest addressed to:

Picture Contest—*Sports Afield*
401-405 Second Avenue South
Minneapolis 1, Minnesota

Deceased

PSA Headquarters has received word of the passing of the following PSA members:

Barnes, Eugene H., Haddonfield, N. J.
Berry, Warren H., Seattle, Wash.
Engel, F. L., New Britain, Conn.
Foy, Capt. B. J., Washington, D. C.
Heisler, Frank C., Cleveland, Ohio
Patterson, Wm. H., San Francisco, Cal.

Missing

Mail addressed to the following PSA members has been returned by the Post Office, marked "Removed." Anyone knowing of the whereabouts of any of the following is requested to contact PSA Headquarters, 2005 Walnut St., Philadelphia 3, Penna.:

Appleman, Ralph F., Midland, Mich.
Bell, Hugh F., Evanston, Ill.
Castle, P. L., Santa Barbara, Calif.
Cox, Clifford N., Conover, No. Car.
Castellon, Maurice R., Miami, Fla.
Du Manoir, George, Spring Lake, N. J.
Espert, Eric F., New York, New York
Fox, Robert W., St. Louis, Mo.
Gagliardi, Oliver L., San Francisco, Cal.
Gilcrest, G. R., Jefferson City, Mo.
Haboush, Stephen A., Chicago, Ill.
Hanser, Alex., Garfield, N. J.
Helsey, Tobie L., Allquippa, Pa.
Herbert, Milton G., Springfield, Ohio
Hickok, Harvey M., Sierra Madre, Cal.
Johnson, U. S., Dallas, Texas
Lovatt, James W., Paterson, N. J.
McCracken, Byron, Titusville, Pa.
Maddick, Ralph B., Minneapolis, Minn.
Mansfield, Loren C., Quincy, Ill.
Marshall, Don E., E. Liverpool, Ohio
Miller, George D., Columbus, Ohio
Moreno, F. F., San Francisco, Ohio
Morris, Cyril E., L. A., Calif.
Peirce, Wm. A., Providence, R. I.
Poole, Harley L., St. Louis, Mo.
Rae, Leonard E., Mankato, Minn.
Rice, Henry M., Central Square, N. Y.
Renaud, Chas. L., Fort Worth, Texas
Steinke, Louis W., Chicago, Ill.
Smith, W. V., Sacramento, Calif.
Talbot, R. W., Santa Barbara, Calif.
Weis, H. M., Pensacola, Fla.
Yerkes, Clarence A., Sunnyvale, Calif.
Downey Photographic Guild, Downey, Cal.

Outside U.S.A.

Aguilar, Alonso, San Juan, Puerto Rico
Peacock, Anthony, Leicester, England
Roberts, Edward B. J., Kodiak, Alaska
Rutherford, Henry, Northumberland, Eng.
Sit, Tze-Kong, Canton, China
Tsoi, Chun-Sam, Canton, China



PSA Service Medal Awards

The purpose of these awards shall be to encourage work for the Society and photography in general by giving recognition to those who have made some worthwhile contribution in its behalf which would tend to promote or benefit it in some specific way.

Nominations shall be made by letter and will be reviewed by a committee composed of the following persons: the Chairman of the Special Awards Committee and 2 other members of broad interest, the Committee representing 3 geographic areas.

The rules governing the PSA Service Medal Award shall be as follows:

- Any active member of the Society may be eligible for the award.
- A candidate may be nominated by any other member of the Society.
- Awards will be made on the basis of services rendered in behalf of photography in general and the Society in particular. The service must be an outstanding contribution in behalf of the Society as a whole, its divisions, or individual members as distinguished from accomplishments and achievements which would ordinarily qualify the nominee for an honor.
- Nominations shall be made by letter with two carbon copies to the Chairman of the Special Awards Committee, and should

briefly outline the facts substantiating the nomination.

- The chairman of the Special Awards Committee shall forward copies of the nominating letter to the members of the Committee who are to review the qualifications. These letters shall be returned within ten days to the Special Awards Committee Chairman. Complete explanation must accompany a rejection. Unanimous approval by all reviewers shall be necessary for recommendation to the Board of Directors for granting this award.
- The complete file on each nomination, with a summary of the opinions, shall be forwarded to the elected officer to whom the Special Awards Committee reports. He in turn will present the recommendations to the next Board of Directors meeting. The file shall be returned to the Special Awards Committee Chairman indicating the disposition by the Board. After six months, the file may be destroyed.
- The Special Awards Committee Chairman shall notify the person making the nomination of the disposition of his recommendation.
- The Board of Directors shall arrange for the presentation of the award to the recipient. **GEORGE W. BLAIR, Chairman**

Veto Members

Alfaya, Raymond, Jamaica, N. Y. H. Paschel
 Alford, O. P. 3rd, Queenstown, Md. Cornerstone
 Amis, Richard V., Honolulu, T. H. U. M. Allen
 Atkins, Oliver, Arlington, Va. V. Baptie
 Bakker, Gerhard A., Milwaukee, Wis. R. Miss
 Ball, Mrs. M. S., Excelsior Spgs., Mo. S. Chambers
 Betts, Herman M., Worcester, Mass. F. Cass
 Bauer, Charles, Brooklyn, N. Y. Membership
 Beer, Paul, Bogota, Colombia Membership
 Belnap, E. R., Salt Lake City, Utah F. Cass
 Berger, Lewis A., New Haven, Conn. Membership
 Boehrer, Addison L., Chicago, Ill. Membership
 Boyle, Dr. L. W., Experiment, Ga. Membership
 Breakfield, C. J., S. Milwaukee, Wis. Wm. Sasse
 Bridges, J. C., St. Paul, Minn. Membership
 Cade, W. H., Mt. Pleasant, Tex. F. Quillmalt
 Cohen, S. D., Houston, Texas M. H. Louis
 Contreras, Emilio, La Habana, Cuba A. De Moya
 Cornforth, C. A., Anchorage, Alaska Membership
 Danenberg, A. A., Rosedale, N. Y. T. A. Collins
 Dersch, F., Binghamton, N. Y. C. W. Seager
 Egerberg, Miss M. L., Chicago, Ill. P. Cass
 Eichmann, Elden W., Waverly, Iowa Membership
 Fox, Leonardo G., La Habana, Cuba A. De Moya
 Garay, J. J., Valladolid, Spain Membership
 Guarino, Thomas A., N. Y. Membership
 Herlong, E. C., Birmingham, Ala. Membership
 Hyatt, William, Jacksonville, Wis. Membership
 Jersolowier, Mrs. A., Brookline, Mass. P. Cass
 Joff, John W., Cleveland, Ohio R. C. Hakanson
 Ivamoff, Dr. S., Stony Point, N. Y. Membership
 Johnson, M., Sioux City, Iowa E. M. Rosky
 Jones, Mrs. Maxine, Canton, Ohio P. Cass
 Kotourek, Waldemar R., Detroit, Mich. P. Cass
 La Londe, Thomas K., Winnetka, Ill. Membership
 Leitz, Ernst, Weitzlar, Germany Membership
 Levin, Morton, Romeo, Mich. Membership
 Litten, Walter, Rochester, N. Y. W. F. Swann
 Mattern, B., San Francisco, Calif. Membership
 Morgan, Wm. L., Monterey, Calif. F. Cass
 Muench, Emil, Santa Barbara, Calif. R. Kolarik
 Murphy, J. N., Mexico, N. Y. F. Quillmalt
 Nice, Franklin M., W. Reading, Pa. Membership
 Nichols, R. H., Concord, Mich. Membership
 Pattioli, A. W., Alton, Ill. F. Quillmalt
 Peirce, Dr. S. J. S., Brandon, Canada P. Cass
 Pepper, Markley L., Denver, Colo. F. Quillmalt
 Perry, Charles N., Baltimore, Md. Membership
 Perry, Paul B., Ft. Wayne, Ind. F. H. Oelman
 Roth, A. B., Forest Hills, N. Y. H. Paschel
 Schofield, J. V., Santa Barbara, Cal. R. Dolno
 Schumann, Fred, Newton, N. J. Membership
 Schwartz, Miss R., Ottawa, Canada P. Cass
 Schwarz, David, La Habana, Cuba A. De Moya
 Sheekier, F. K., Phila., Pa. A. De Lardi
 Shepard, Charles, Rochester, N. Y. T. F. Holden
 Siewche, T., Berkeley, Calif. R. L. Rundle
 Swager, R. E., Kalamazoo, Mich. J. D. Robb
 Sweetland, Dr. R. B., Decatur, Ill. M. R. Robbins
 Szeerman, J., La Habana, Cuba A. De Moya
 Talbert, R. J., Jr., Delaware, Ohio Membership
 Traflet, F. C., Suffolk, Canada Membership
 Turner, Francis L., Doer, Ind. A. K. Pieter
 Uhl, Charles F., New York, N. Y. Membership
 Upton, W. L., Cincinnati, Ohio C. C. Rurholt
 Uysaas, Hildegarde, Northfield, Minn. F. Cass
 Villar, D., La Habana, Cuba A. De Moya
 Vlattas, E. N., Newport News, Va. M. F. Ringer
 Vorot, Raymond K., New York, N. Y. P. Cass
 Walker, W. R., New York, N. Y. F. Carlson
 Wong, Cecil B., Vancouver, Canada P. Cass
 Wood, Wendell W., La Crosse, Wis. P. Cass
 Woodard, M. C., Bacon's Castle, Va. Membership
 Wright, R. B., Pasadena, Calif. Bullock's
 Albion CC, Albion, Mich. Membership
 Broadway Camera Guild, Cleveland, O. Membership
 Carlisle CC, Carlisle, Penna. Membership
 Galveston CC, Galveston, Texas Membership
 Washington CC, Washington, Pa. Membership
 Wichita Falls CC, Wichita Falls, Tex. Membership

Nominators

Drive of Champions

FLASH! President Mulder has just announced the start of the biggest and best membership drive in PSA history. Its object is to double the Society's membership within a year so that additional services and a better JOURNAL may be supplied to you.

Getting new members for PSA will really pay you dividends. You will receive both fame and fortune! The name of every new member and his sponsor will be published in PSA JOURNAL. The pictures of all district and grand champions will be published with a brief biography. So much for fame!

Now for fortune. . . Look at the rewards PSA is offering:

For 1 new member—Choice PSA or Motion Picture Div. Decalcomania

For 2 new members—Choice PSA Lapel Button or Ladies Pin

For 3 new members—Choice of PSA Tie Bar or Tie Chain

For 4 new members—Free PSA dues for one year (incl. a Division)

For 5 new members—Championship Medal and listing in the JOURNAL as a PSA Champion, making the recipient eligible for further championship awards given to the State, District and Grand Champions.

For State Champions—Free PSA dues for five years (including year already earned)

District Champions—Life Membership in PSA for service to the Society.

Grand Champion—Cornerstone Membership in PSA for distinguished service to the Society.

If the District Champion is already a Life Member or the Grand Champion a Cornerstone Member, he can transfer the award to the person of his choice.

Decals, jewelry and medals will be sent as soon as earned, so a person will receive each prize in turn as he sends in each additional member. Free memberships will be presented at the end of the campaign, when the largest will be awarded.

In figuring up scores, a camera club membership will count as an individual membership.

A \$25 Camera Store membership will count as two individual memberships.

A Life Member will count as 10 individual memberships.

A Cornerstone Membership will count as 20 individual memberships.

Only fully paid memberships count, and the name of the sponsor on the membership application form will determine credit for the membership. Un-sponsored memberships will not count.

In case of a tie for State, District or Grand Champion, additional periods of ten days each will be given until the tie is broken.

A booklet is being prepared which will provide live ammunition to use in the DRIVE. It will be mailed to every member before next fall and will contain down-to-earth information on PSA benefits and advantages of membership. But don't wait for the booklet to start your campaign! Get a supply of membership blanks from PSA Headquarters, 2005 Walnut St., Philadelphia 3, Penna. immediately. And when you send in memberships, be sure to indicate which decal and pins you want!

Go after new members—it's really worth your while. For the first time in PSA history you stand to benefit directly and personally for your efforts.

Much of the Society's future depends upon the success of this campaign.

Every Member Get a Member!

study of how to make satisfactory motion pictures.

Written by the dean of Celluloid College, which specializes in instructional films, and based upon his experience as an instructor with the World War II Photographic Center of U. S. Army Signal Corps, the book helpfully tells, and shows, step by step, what to do and how to do it. Also, it suggests assignments which, if carried out, enable the reader to put the instructions into effect and to make them habitual.

Furthermore, the reader can obtain from local camera stores, motion picture versions of each of the 10 chapters on panning, using the tripod, shot breakdown, screen direction, matching action, newsreel technique, build-up, composition, indoor lighting, and applied technique.

Book and films together contribute to visual education in ways and means of avoiding the 10 stumbling blocks to good amateur movies, and permit of the education of groups as well as individuals. Amateurs who have, until now, supposed that making movies was just a button-pushing operation can read this book to their advantage.

PHOTOGRAPHY WITH THE CIBO-FLEX, by BRUCE DOWDES, Photo Images, Inc., 113 West 31st St., New York 1, 132 pages, 5 x 7 1/4, illustrated, cloth \$2.50, paper \$1.50, 1950.

Here is a comprehensive, non-technical operating manual for the amateur with

(Concluded on page 184)

BOOK REVIEWS

HANDBOOK OF BASIC MOTION-PICTURE TECHNIQUES, by Emil S. Brodbeck, Whittlesey House, 330 West 42nd St., New York, 311 pages, 6 x 9, illustrated, cloth, 1950.

This is the amateur's own blow-by-blow

PROFESSIONAL CALLING CARDS

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PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second processing month before publication

For Sale—4 x 5 Bush camera, new, 12 holders, F.P.A., solenoid, view focus, 135mm Rapitar, Rapax shutter—\$250.00.
New Standard Roliflex 1.3.5 Tessar, Abbey flash, case, Hartley field lens. Perfect—\$160.00.

3½ x 4½ Super D Graflex, magazine, 3 holders, F.P.A., Ektalite field lens. New—\$190. Or trade for Contax II 1.2 Sonnar like new. Dr. Jess R. Baker, Box 360, Ontario, Oregon.

For Sale—Old-fashioned trick camera with alarm, jumping jack, old bronze crank, cloth hood, 1 x 2 x 1 ft. \$9.00. Fred E. Brenk, Jr. 6000 N. Lake Dr., Milwaukee 12, Wis.

For Sale—New 8 x 10 Grover View camera and 5 x 7 reducing back with custom-made, adjustable, bellows-type lens shade. \$99.50. Don Aufderheide, 4246 Cornelius, Indianapolis, Indiana.

BOOK REVIEWS

the twin-lens reflex who has not yet learned, enjoyed, or employed its full potentialities. While the text applies specifically to the Ciroflex, it is equally applicable to any camera of this type.

Being non-technical and designed to interest the reader in getting the most from his camera, the book leads the amateur to high adventures in photography by suggesting increasingly difficult steps to complete competency. After initial description of the camera, its intestines, and its functioning, the book carries the reader through various types of subjects and photography, with helpful advice and information. Each chapter is illustrated with excellent pictorial photographs of the subjects discussed.

The book is of handy size to fit pocket or gadget bag, and also is unisex, so that it may be used conveniently on location.

PRINT OF THE MONTH CONTEST

It is time now for you to prepare your entry for the first PSA Print of the Month Contest. This contest will start with prints available at Headquarters on May 1, 1950, and will continue monthly thereafter, if there is sufficient membership response.

There will be separate classes for beginners and advanced with duplicate awards in each, a total of six medals being awarded for each contest. Print size is limited to 8 x 10 and only one print may be submitted in each classification—action, general pictorial, and general nature. Rules follow:

1. There is no entry fee.
2. All active PSA members (individuals) in good standing are eligible, including foreign members.
3. Each member may submit one print per month in each class (total of 3 prints—see rule 13.)
4. One competition will be held each month.
5. Closing date for receipt of pictures at PSA Headquarters is the last day of each month. Pictures arriving late will be placed automatically in the competition for the following month.
6. All prints submitted become PSA property. They will not be returned.
7. Reproduction rights are granted to PSA when pictures are submitted.
8. For each winning print, a "PSA Print of the Month Medal" will be awarded. Winning prints and pertinent contest data will be printed in PSA JOURNAL as funds and space permit.
9. Winners for the preceding year will be judged annually at the PSA Convention to pick the "Print of the Year" in each class.
10. Pictures by any photographic process are eligible.
11. Print size shall not exceed "8 x 10."
12. Film exposure must have been made by the entrant. Prints may be made by the entrant or by a photofinisher.
13. The following are the classes of entry:

Classes	Beginner Group *	Advanced Group **
Action	1 medal	1 medal
General Pictorial (scenic, portrait, genre, etc.)	1 medal	1 medal

General Nature (animals, plants, flowers, pets, etc.) 1 medal 1 medal

* Anyone who has not (prior to day of entry) had a picture accepted in an International Salon or Exhibition of Photography is classified as a "Beginner."

** Anyone who has had a picture accepted in an International Salon or Exhibition is eligible only in the Advanced Group. Any beginner winning 3 "PSA Print of the Month" awards automatically transfers to Advanced status.

The January competition will be for Christmas and New Year cards only, according to the following classes.

	Beginner	Advanced
Appropriate scenes	1 medal	1 medal
Humor	1 medal	1 medal
Table tops and other synthetic scenes	1 medal	1 medal

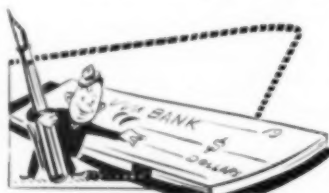
14. PSA assumes no responsibility for notifying competitors of arrival of prints. Members wishing such notification should include a stamped self-addressed postal card to be filled in by Headquarters staff. A suggested message is: "Prints for competition arrived on"

15. Include the following data on the back of each print entered. Prints without this information cannot be judged.

Maker's name
Maker's address
Group (Beginner or Advanced)
Class (Action, Pictorial, or Nature)
Further data will be requested for winning prints.

16. Send prints to:
PSA Print of the Month Contest
2005 Walnut Street
Philadelphia 3, Pennsylvania

WHY BE A CUNCTATOR?



As a photographer, you know what a difference a fraction of a second can make. And as a PSA member, you can guess what a whale of a difference paying your dues promptly can make.

Indeed, why be a cunctator, which is a 75-cent word for procrastinator, which is a 50-cent edition of an ignoble word for the guy who's-

going to pay his PSA dues tomorrow when he can just as well pay them today!

Why indeed? Your Society is trying to be helpful. When your dues are owing it sends you a No. 1 notice. Then a No. 2. Then a No. 3. And finally a letter. What more can it do?

Your fellow members and the PSA officers hope that you'll attend promptly to this matter of PSA dues. We hate to remove your name from the roster; stop your subscription to PSA JOURNAL; report you ineligible for PSA privileges, Honors, offices; and lose our pleasant association.

None of these dire events can or will happen IF you'll just heed that No. 1 dues notice—immediately! Don't be a cunctator!!

THIS MONTH:

The new Kodak Pony 828 Camera, a honey of a low-cost miniature... Notes on between-season color opportunities... Color close-ups with the new Kodak Fluorite Camera Combination... and a new Kodak Daylight Projection Viewer for your movies (it was originated for football analysis).



HERE'S THE "828"

Nestle a new Kodak Pony 828 Camera in your hands—and it feels like the jewel it is. Just the right shape, just the right size and weight for a comfortable, rock-steady grip. Make a few exposures, and enjoy the velvet smoothness of the shutter release. Put your first color slides on the screen, as large as you wish... study their crisp definition and clean color quality... and you'll wonder how anyone can build so much value into a miniature camera for only \$29.95—including Federal Tax!

Kodak is enthusiastic about this new miniature—both because of its intrinsic qualities and because it fills so many needs. The owner of a large-film camera can branch out into miniature color—adding only 13½ ounces to his kit. The miniature-camera enthusiast gets a reserve camera at small outlay. And the ingenious exposure indexes of the "Pony 828" make its operation box-camera-easy for beginners.

Here are some of the interesting and helpful features. On the lens and shutter scales, red dot markings identify the basic settings for Kodachrome Film with an average non-moving subject in bright sun. A "universal"

setting for Kodak Plus-X Film is also indexed—1/50, f/11, and 10 feet—which gives correct exposure in bright sun, with a field depth of about 6 to 31 feet. Diaphragm and shutter scales are visible from above (see right) and have click stops. Field-depth scale sets automatically for all lens openings as lens is focused. The lens tube locks in both recessed and extended positions—and the shutter won't trip until you've extended the lens and locked it in correct operating position. The tripod socket is centered in the bottom of the camera, for good balance. And the back has an unusually handy hinge latch, of new design, with a safety catch to forestall accidental opening.

The Kodak Pony 828 Camera accepts all Kodak No. 828 (Bantam) Film, in the convenient 8-exposure rolls. Its lens is the Kodak Anaston 51mm. f/4.5, three-element, *Luminized*—and the definition and color quality are outstanding. Focusing range is infinity down to 2½ feet—and such close range is mighty handy in color work. The shutter is the new Kodak Flash 200, with body release and cable socket, speeds 1/25

The Kodak BULLETIN

second to 1/200, and positive flash contacts. It has a rigid cell and mechanism plate for accurate lens alignment, and a beautifully designed escapement type control for precise timing at all speeds.

The view finder is the optical, direct eye-level type, centered over the lens for minimum parallax; it's large and brilliant, to assure rapid, accurate framing. Overall, the camera is 5½ inches long, 3½ high, and 2¼ deep, front to back, with lens recessed. Weight is only 13½ ounces; the handsome leather field case (bottom left) adds only 4½ ounces, and its price is only \$6.50. Styling of the camera is smart and modern, with a grained black shell, gray Tenite top, chrome trim, and long-wearing, nylon-coated fabric neck strap.

Ask your Kodak dealer to show you this newest Kodak camera. It's one you want.



⬆ All indexes and scales of the Kodak Pony 828 Camera are arranged for quick reference. Shutter and diaphragm scales have click stops. Lens, shutter, and focus settings are all visible from above; field-depth scale on front shutter flange is read by tilting camera up. Basic settings for Kodak Plus-X and Kodachrome Films are indexed in red. Lens tube locks in both recessed and extended position. Neon safety cap covers the flash connection; standard Kodak Flashholder (\$11.00) fits this camera.

Color...there's no closed season

You know how it goes, according to the conventional pattern of color picture making. In the autumn we have color pictures of foliage. At Christmas, our color is mostly red and green and tinsel. In winter, an icicle hangs by the wall, with blue sky beyond. In spring, our color is concerned with buds and birds, and in summer we have the lushness of long landscapes. And so back to autumn.

The pictorial possibilities of this pattern have not quite been exhausted, but the prospects outside the pattern are



Color: there's no closed season

(continued from preceding page)


far more exciting. Right now, for example, is generally a between-seasons time. In some places, it's the tag end of a dreary winter; in others, it's already bright with spring. In either event, there's an immense lot of unconventional, unpublicized color to see, to enjoy, and to picture. It's up to you. For color is a state of mind, of perception, of evaluation.

Every Tool You Need

Ready at hand are all the tools you need for picturing whatever color interests you, and in terms of whatever equipment you may have. Kodak research has brought color to maturity, has provided a variety of rapid, reliable color films. For roll-film cameras, there's Kodacolor Film (Used any lately? It's remarkable!) in both daylight and artificial light versions; and for the expert who likes to process his own transparencies, there's Kodak Ektachrome Film.

For miniature and home movie cameras, Kodachrome Film, Daylight or Type A, has what it takes. And for sheet-film users there is either Kodachrome Professional Film or Kodak Ektachrome Film.

In short, the facilities are complete and dependable. The techniques are established. The potentials are wonderful. What you do with these materials is entirely a matter of your own picture sense, perception, and appreciation. Your pleasure in photography is certain to grow as you explore beyond its seasonal patterns.



Snow lingers long on the high slopes—and wherever there's snow, blue sky, and activity, your color camera should be up and doing. George Waters, Rochester, N. Y., captured this dramatic silhouette on Kodak Ektachrome Film, 4x5. The sun is directly behind the figure; and to keep the silhouette effect, minimizing shadow detail, Waters used the normal exposure for a snow scene in sunlight. It's an all-year technique—just as serviceable for a figure silhouetted against a spring or summer sunset as for one against a wind-swept winter sky.

Richard W. Metzger, Philadelphia, Pa., knows the advantage of keeping his miniature camera at hand. At 10:30 in the morning, on a drab and unpromising city street, he encountered this exciting scene—and was ready for it. The picture is proof that subjects need not be conventionally "colorful" to be effective. Kodachrome Film, No. 135, Daylight Type; normal exposure.

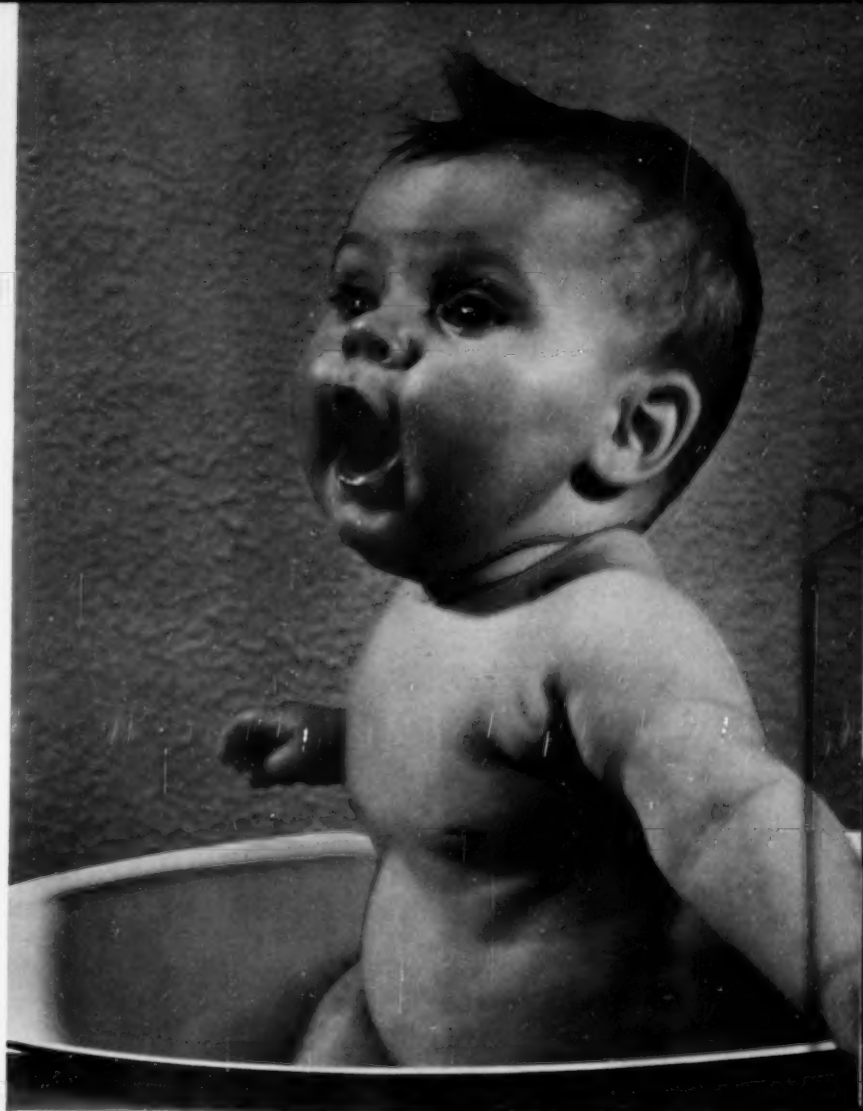
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If your home contains a bundle of dynamite such as this—your color camera should be busy every day. Photographer Peter Gales, Rochester, N. Y., used Kodachrome Professional Film, 4x5, and two flash lamps, to capture the bubbling vitality of this young subject. One lamp was well to the left, facing the subject; the other to the right, relatively near the camera, and quite high. This setup produced the soft, well-illuminated shadows so desirable in baby pictures; it could readily be duplicated with two flood lamps, for a series of miniature-camera shots on miniature Kodachrome Film, Type A. Note how Kodachrome Film has sensitively captured all the delicate flesh tones, essential to a satisfying baby picture.

If you're a beginner, it's risky to break the rules—but when you do it with judgment, you may gain distinctive pictures. Below is a good example. For pictures of individuals in color, a soft, flat lighting is usually correct; but Robert Wathen, Louisville, Ky., decided to try strong side lighting from a window. He used Kodachrome Film, Daylight Type—and he obtained a most appealing result.



COLOR AND THE *CLOSE-UP*

They go together—color film and close-ups—and here again you can rely on Kodak for the equipment you need.

Note the Easter-egg close-up below. Louis Dienst, Lakewood, Ohio, took it on miniature Kodachrome Film, using a roll-film camera with an adapter back. If you own a Kodak Tourist Camera—an f/6.3 model or either f/4.5 model—the addition of a Kodak Tourist Adapter Kit will equip you for such shots . . . and open the way

(continued on next page)



The Kodak BULLETIN

(continued from preceding page)

for closely framed, eye-filling studies of flowers, blossoms, nature subjects, people, still-life arrangements, table-top material, and all the other small subjects that fall outside the range of most amateur cameras.

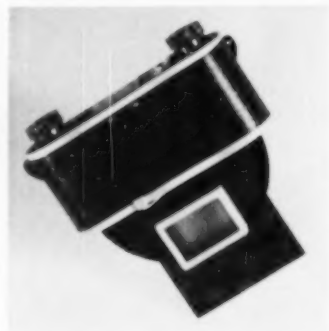
Suppose you don't have a Kodak Tourist Camera, but do have a new Kodak Fluorolite Enlarger (it's the enlarger you *should* have, certainly). All right—add a Kodak Fluorolite Camera Back Adapter A (\$16.50) and your enlarger becomes a 2½x3½ vertical copying camera, for indoor work. If the enlarging lens is a Kodak Ektar, it's perfect for close-range work in full color, where you can control the light and make exposures by uncapping the lens.

For outdoor work, you can use the bellows assembly of the Kodak Fluorolite Enlarger on a Kodak Fluorolite Camera Bed (\$16.50). The combination, shown below and at right, makes a handsome, workmanlike 2½x3½ view camera—with a swinging, rotating back, and both front and rear focusing movement. You'll need a lens in shutter; the Kodak Ektar 101mm. f4.5, Lumenized, in Kodak Flash Supermatic Shutter, is ideal, and priced at \$56.50. It permits working from infinity down to about 1-to-1 magnification. A Kodak Ground Glass Focusing Back A (\$4.50) and Kodak Combination Film and

Plate Holders 2½x3½ (\$5.25 each) fit this unit.

You can also purchase the complete combination—bellows unit, bed, camera back, focusing back, and one film holder—for \$60, as the Kodak Fluorolite Camera Combination. It does not include the lens.

Perhaps for color close-ups you prefer miniature Kodachrome Film, but favor careful composition on a ground glass. The new Kodak 35mm. Film Adapter A is just the ticket. Use it with the Fluorolite Camera Combination and a 101mm. Kodak Ektar Lens—or with a standard 2½x3½ double-extension sheet-film camera—and you can fill a miniature film with a single bud or blossom! The unit loads with a 35mm. maga-



zine, 20- or 36-exposure, black-and-white or color; has automatic film stop and automatic exposure counting; and is priced at \$52.50.

To extend the capacity of any of these units—or adapt any good camera for color close-ups—remember the Kodak Porta Lenses, particularly the 2+ and 3+. They'll bring you up to close range with any camera... and there is where you need to be, at least half of the time, if you would make the most of color opportunities.

◆ This is the new Kodak 35mm. Adapter A—for miniature work with the Kodak Fluorolite Camera Combination, or with standard 2½x3½ sheet-film cameras. It's ideal for color close-ups.

A New Daylight Viewer For Movies

Designed for football coaches to use in analyzing movies of their games, a new Kodak Daylight Projection Viewer (see below) offers interesting possibilities for the amateur movie maker.

It's a desk unit... compact and portable... includes a featherweight aluminum case just about briefcase size... sets up anywhere, on a small table or desk... and projects a brilliant image, 8x11½ inches, even in a fully lighted room. At desk-viewing range, this image is equivalent to a screen image 6 feet wide from a viewing distance of 18 feet.

For movies, the new viewer performs about the same service that the famous Kodaslide

Table Viewer performs for miniature Kodachrome slides. In both viewers, the efficiency of performance is obtained through use of a jet-black rear-beaded screen developed by Kodak optical engineers.

Price of the new Kodak Daylight Projection Viewer is \$47.50, including the aluminum case. The picture below shows the setup. This unit can be used with any 16mm. projector that has a 2-inch lens... any 8mm. projector with 1-inch lens. It's ideal for school and business-conference use, because details of action can be pointed out by the teacher or other commentator without throwing a shadow on the screen.

At left, the Kodak Fluorolite Camera Combination—an efficient 2½x3½-inch view-type camera. Available complete for \$60—or you can use the bellows assembly from your Kodak Fluorolite Enlarger with the accessory units pictured here.



Kodak
TRADE MARK

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

PSA JOURNAL—PART II

MOTION PICTURE SUPPLEMENT

VOLUME 16

APRIL 1950

NUMBER 4



In movies take a lot of close-ups and you'll be well rewarded. Money couldn't buy this footage of the rapture and anticipation on the face of the twin about to be fed, and the disappointment and chagrin registered by the one who must wait her turn for her supper.



PHOTOGRAPHIC SOCIETY OF AMERICA, INC., 2005 WALNUT ST., PHILADELPHIA 3, PA.

psa JOURNAL

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FOREWORD

THE SECOND ISSUE of the supplement to PSA JOURNAL is devoted to photographic information that is primarily of interest to all movie makers and particularly to members of the Motion Picture Division.

SUBSEQUENT ISSUES of the supplement will be devoted to photographic information related to the other Divisions of the Society. As such, the supplement service is the voice of PSA and provides a medium for cooperative action from its Divisions in promoting the arts and sciences of photography and in furthering public education therein.

THE MOTION PICTURE Division of PSA is proud to share in this significant movement of PSA, and has accepted the responsibility of collecting those articles and papers which will best serve the objective and meet the needs and requirements of movie makers and members of the Motion Picture Division.

MOVIE MAKERS can expect an increasing supply of articles and papers in the future, and the officers of the Motion Picture Division realize the importance of searching for new authors of motion picture articles reporting new or improved techniques not only from our country but from abroad.

PSA MOVIE MAKERS—this is your supplement service. The benefit you receive from it will be in direct proportion to your participation. Do not confine your interests to the articles appearing only in the Motion Picture Supplement, but read and apply the information contained in all supplements, for the movie maker has the privilege of learning from the technician, the pictorialist, color enthusiast, nature lover, photo-journalist, and, in fact, from all phases and branches of photography.

FRANK H. RICHTERKESING, APSA
Chairman, Motion Picture Division PSA

CAMERA TECHNIQUE

By VINCENT H. HUNTER, APSA

SOME YEARS ago a friend of mine, an accomplished amateur cinematographer, was making motion pictures on the north rim of the Grand Canyon in Arizona. He observed a chap energetically making motion pictures up-canyon and down. But my friend was horrified to see that all the time the lens cap remained tightly over the lens in use.

Approaching the unfortunate individual he gently addressed him: "I beg your pardon, but were you aware ——" Swiftly the movie maker wheeled on him. With a show of more than mild irritation he grated: "I know what I'm doing—I don't want to know the exposure; I don't want to know the right filter; I don't want any advice!"

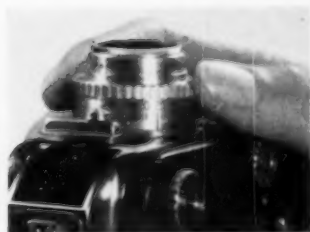
So my friend retreated and the enthusiast went happily on making his motion pictures destined never to see the light of a projector because he forgot the cardinal rule: "Remove the lens cap before shooting."

Although the lens cap rule is mandatory—if you want any pictures—most of the observations which have been so generously dished out as hard and fast rules of camera handling, are no rules at all. They may represent the beliefs and prejudices of an individual or they may be merely expressions of taste or lack of taste. I feel that the less we hamstring our craft with hard and fast rules, the more freedom we have to freshen up our motion pictures with original ideas.

Five Requisites for Acceptable Movies

This freedom, of course, cannot be indulged in at the expense of the agony of our audiences. They have a right to some kind treatment and to the observance of a few basic premises which we might set down as follows.

1. An image on the film.
2. A sharp image.
3. A steady image.
4. Understandable angles.
5. Reasonably correct exposure.



A sharp image, assuming that the lens is properly focused, plus a steady image with reasonably correct exposure, plus understandable angles add up to enjoyable movies.

The Observance of a Few Basic Rules Is Essential

Our audiences are entitled to other things too, but we are concerned in this discussion with the factors bearing on the handling of the camera. This phase of photography is most important. I know a fellow who is noted for making boring motion pictures—but he makes them so perfectly, he handles his camera so skillfully, that you can't help but admire his work even though you do cringe at his other cinematic shortcomings.

Good Camera Technique Is Essential

Let's concoct a statement right here to the effect that "good camera technique is the foundation for any good motion picture." If we will think that statement over carefully, I think we will find that it will stand up under pretty close scrutiny. So, we can go on from there.

May we refer again to our five points? "An image on the film" assumes that you have loaded the camera with film and removed the lens cap before shooting.

"A sharp image" assumes that the lens is properly focused.

"A steady image" assumes that the camera is on a tripod or other firm base.

"Reasonably correct exposure" assumes that proper diaphragm adjustments have been made commensurate with camera speed, key of the subject and the light available.

And, "understandable angles" assumes that no one would introduce Johnny on his tricycle by lying on his back and holding the camera upside down, or any other similar misapplied brain-storm.

The five points which we have discussed are connected



Foreground figures add perspective and help to orient your audience.

with only the very basic fundamentals of camera handling. It is necessary to work over these points so that you automatically go through the routine of checking them before making a picture without consciously devoting anything but very casual thought to the process. The possible exception to this might be the matter of determining the proper exposure. This may take, particularly under difficult conditions, considerable analytical thought. But the other details of correct camera handling must of necessity be done from force of habit. The reason for this is not too obscure. The amateur is cameraman, director, producer, script writer and a host of other things for his motion picture. Consequently, from a protection standpoint, he must reduce much of his work to the lowest common denominator in order to devote more of his time to other phases of craftsmanship and to the inspirational side of picture making.

Master Camera Technique Before Starting

The camera work must be done with skill, but this skill should be the result of long practice rather than conscious effort at the time the pictures are made. This is not to be interpreted to mean that no conscious effort is applied to camera technique. Quite the opposite is true. But the time to work out your camera technique is before you start shooting. If your camera handling is more or less instinctive, then you can devote more of your time to directing, and your films will improve noticeably with no sacrifice in camera handling.

With the fundamental details of camera handling pegged in a well-ordered routine, the cameraman will, nevertheless, spend considerable time thinking out the details of telling the story effectively with the camera. This is largely a matter of thinking applied to the subject at hand. Never mind what you have heard quoted as rules governing a given situation. Maybe your case is different. Use the camera to photograph the scenes—or better, the story—in as clear and concise a fashion as possible. Make your photography interesting, progressive, and adapted to the subject. If some of the "dos and don'ts" you have read handicap you in your reasoning, throw them out. After all it is *your* picture you are making, and your "boxoffice" is in the pats on the back your friends will give you. If you get no

pats, then you must have been wrong, but one roll of film for retakes will probably correct your error.

Good camera technique calls for constant orientation of your audience at all times, unless you have a definite reason for the opposite. In general, it is good practice to introduce a new sequence or picture idea with an easily understandable angle. After this is done, the cameraman may indulge his fancy for extreme or unusual angles if his taste so dictates. Certainly there can be nothing wrong with an extreme angle, if your audience enjoys the sensation you have provided. If you can do this, you are a success. It is the use of the unusual angle at the wrong time which adds up to a wrong angle. The unusual angle might be perfectly good in another set of circumstances. Of course, a certain amount of moderation and restraint in the use of angles must be practiced, or the motion picture may turn into a guessing game.

Beware of Dangerous Angles

Angles which distort or destroy the beauty of a subject are usually to be deplored. But it is impossible to formulate a rule against their use, for along will come an occasion when deliberate distortion will create a commendable effect, when a grotesque rendition of a beautiful subject may rescue a sequence from the mundane.

Panoraming is the subject of many heated discussions related to camera handling. Some people rarely, if ever, panoram unless they are following a moving object. Other amateur cameramen use panoramas in a restrained manner almost as if they were asking themselves: "Is this panorama necessary?" The use of the panorama is valuable in orientation and sometimes is useful in rendering less objectionable the static qualities of a scene. Any panorama worthy of the name should be *smooth* and above all, it must be done *slowly*. You cannot economize on film by panoraming rapidly. Anyone is capable of making a slow panorama. Some amateurs find the smooth panorama defeated by the shortcomings of the heads on some of the amateur tripods. But we can always try to make panoramas smooth and slow.

There is another little camera handling gag which sometimes comes in handy and is first cousin to a panorama. This is a very rapid panorama from one subject to another. It is sometimes called a "swing" and is done so rapidly that the image during the panorama is blurred but nevertheless creates a feeling of relationship between the two subjects. This takes considerable practice because, at the end of the swing, the image must be perfectly centered and the stop must be positive. A wavering of the camera to center the image at the end of the panorama spoils the effect.

When the amateur has a camera with variable speeds, some novel effects by accelerated action or by slow motion may be created. This treatment is most effective when not used too frequently. Care must be taken to compensate for proper exposure when the camera speed is increased or decreased from normal.

Stop Motion Can Be Effective

Stop motion—that is, shooting a single frame each few seconds—is another effect which can be valuable but it, too, should be used sparingly. By this means the cloud action of an entire afternoon may be compressed into a

few feet of film, or the gradually growing shadows of the lowering sun may be speeded with dramatic tempo into the blackness of night. Also, the setting sun itself may be made to drop below the horizon, as you watch the screen.

Nearly any shooting idea that occurs to you is worth a try if you don't mind gambling a few feet of film. One day I had my camera set up in the bottom of Yellowstone Canyon in Yellowstone National Park. Over three hundred feet above me the Yellowstone River tumbled over the rocky brink to make the famous Lower Falls of the Yellowstone.

Filming An Optical Illusion

As I gazed spellbound at the white-whipped waters, some optical illusion and my imagination combined to play a trick on me—the action of the water seemed to be slowing down. The longer I looked, fascinated by the effect, the more slowly the water seemed to move. Even the song of the cataract seemed to slow in tempo. This gave me an idea. I set the camera speed indicator at eight frames and set the diaphragm stop accordingly. Then starting the camera, I slowly, almost imperceptibly, started increasing the speed of the camera. As I did so, with my left hand I slowly opened the diaphragm attempting to maintain the proper relationship between diaphragm stop and camera speed. I realized that it would be largely a matter of luck if I got a perfect "take" but I thought the idea worth trying.

Later I tried a similar effect with a longer focal length lens, and slowly panoramed vertically from the top of the falls to the bottom as the camera speed was gradually increased from eight to sixty-four frames per second. My companion manipulated the speed control and diaphragm while I tilted the camera down very slowly. The resultant 25-foot shot, when accompanied by music, created a mild sensation. The music started briskly, keeping tempo with the picture, but as the speed of the tumbling waters decreased, the music gradually slowed too. The effect on the audience was all that could be desired.

Although the use of lenses of varying focal lengths makes for easier camera handling, it does not necessarily follow that a picture made with the more elaborate lens equipment will be superior to that made with a camera equipped with only the standard lens. With only the standard lens, the cameraman may work a little harder to accomplish the same results. In some cases, of course, the use of longer focal length lenses is mandatory. This is often true in wildlife photography and in photographing in rough country.

The use of a slightly longer focal length lens, such as a two inch in 16mm or its equivalent in 8mm, is recommended in shooting pictures of small children at play, domestic animals, or similar subjects where it is an advantage to minimize the presence of the camera by keeping it at a greater distance from the subject.

Success in using the camera to tell a story has its roots imbedded in the mind of the operator rather than in the mechanism of the camera. All the variable speeds, multiple lens turrets, reflex finders, automatic faders, and the like, will not make up for a lack of imagination and analytical thought on the part of the cameraman. The camera is only a mechanism to project ideas onto film. So, in the words of the old recipe, "First get ye idea"—then know your camera well enough to get your idea on film in a positive and sure fashion. It is a sound recipe for sound filming technique.

BOOK REVIEW

FILM TECHNIQUE & FILM ACTING, by V. I. Pudovkin, translated by Ivor Montagu, Lear Publishers, Inc., 105 East 15th Street, New York 3, N. Y., 384 pages, \$3.75.

In Russia, the motion picture had to appeal to an audience numbered in millions, many of whom were illiterate; thus the story had to be told visually with the camera, or not at all. It was the belief of a group of Russian directors that people could be taught to make motion pictures, and the Moscow State School of Cinematography was founded in 1919 to give specialized training for cinema workers. Pudovkin, who was an instructor and director, wrote a series of manuals on cinematography for use in the State Cinema Institute. "Film Technique", first published in English in 1929 and revised in 1933, is a collection of these manuals. This is the first American edition of a book that has become a classic in film literature.

The first two chapters are entitled "The Film Scenario and Its Theory" and "Film Director and Film Material," in which are discussed methods of shooting, treatment of the material, editing of the scene, filming space and time, logic of film analysis, and parallel action, all of which contain information useful to the serious amateur.

But as Lewis Jacobs points out in the introduction, it is not a manual to teach movie making in twelve easy lessons, and the discussions are not intended for the film hobbyist. However, a knowledge of the contents of the book can provide the hobbyists with an insight into the medium such as they never dreamed of.

"Film Acting" is a course of lectures used at the State School. The book contains chapters on the theatre and cinema, discontinuity in the actor's work in the cinema, dialogue, make-up, gesture, work with nonactors, and casting. Long out of print, "Film Technique & Film Acting" is a volume that should be useful to anyone seriously interested in cinema theory.—ALFRED S. NORRBY



The use of a slightly longer focal length lens, such as a two inch in 16mm or its equivalent in 8mm, is recommended in shooting pictures of small children at play, domestic animals, or similar subjects where it is an advantage to minimize the presence of the camera by keeping it at a greater distance from the subject.



A scene such as this requires correct exposure and a steady camera.

Off on the Right Foot

By ROBERT H. UNSELD

THERE ARE a few basic principles upon which all good amateur movies depend, rules that are not at all difficult to follow, but adherence to which marks the difference between mediocre films and the kind that label you the neighborhood's ace cameraman. To thousands of new owners this year's outdoor season presents the first real opportunity for serious extensive movie making, and it is to these beginners that this article is primarily directed. Some of you seasoned operators, too, may find a review of the fundamentals worthwhile.

Read the instruction book carefully. The manufacturers of your camera have given a great deal of care and thought to the preparation of this booklet, and in it you will find the answers to the most frequently occurring questions, if

you will look for them. After all, they made the camera, so first try their way of using it.

The first requisite for good movies is correct exposure, which is achieved by properly setting the "light control" adjustment of your lens. Under-exposed pictures are dark and dense on the screen, devoid of detail and thoroughly unsatisfactory. Over-exposure results in thin, washed-out images so light you can hardly see them. Such film is said to be "burned up." Correctly exposed films show evenly balanced, contrasting shades of gray or colors.

You have probably been told that more light is needed on dull days, and less light on bright days. That is not true, and if you will think about it a moment, you will realize that the exposure requirements of the film do not

change with the brightness of the day. The same amount of light should reach the film at all times. On bright days the light is very strong, on dull days it is weak. Therefore, we must have some way of opening and closing the lens so that we can admit a small amount of strong light or a large amount of weak light, to approximate this given amount which produces the best picture. That is what the iris diaphragm of your lens is for. On bright days you "stop it down" to smaller openings to avoid too much of the strong light, and on dull days you "open it up" to admit the required amount of weak light.

And how are you to determine the proper adjustment, or *f*/stop, for the correct exposure? If you have an exposure meter, well and good. It will tell you just what *f*/stop to use no matter what the light of the moment. Those who do not use a meter will find the exposure guides built into many cameras to be very satisfactory, and will also use the printed charts or guides supplied with the film. A little study and use of these guides, and you will soon find yourself successfully judging the light without reference to any aid at all.

Next, and we can't emphasize this too strongly, hold the camera steady! Nobody likes to look at jumpy pictures, and such extraneous motion ruins otherwise perfect movies. We don't mean that you must carry a tripod wherever you go, although a good many amateurs do just that, but we do urge you to find the easiest way to hold the camera as steadily as you can, and to use that method constantly. In a high wind it may be advisable to brace your head against a tree, or some other immobile object.

Right here is a good place to put in a word about panoraming, which means swinging the camera about in an effort to "get it all in." It seems that almost every beginner

is seized with an uncontrollable impulse to wave the camera over the landscape so the audience won't miss a single tree. Don't do it. Don't chase Cousin Gussie all over the front lawn as though you were playing a hose on her. True, you have a movie camera now, but it is your subject that should move, not the camera. Panoramining almost always results in pictures so unpleasantly blurred that no one enjoys them. They hurt the eyes. And besides, they miss the objective entirely. They do not create the illusion, for the audience, that the individual is casting his eye over the scenes being panoramed. Rather, one feels that a ribbon of scenery is being pulled along in front of him. It is generally far better, when your scene is too wide to fit in the viewfinder, to take several shots, moving the camera between scenes.

If you *must* panoram, to show the relation of one part of your subject to another, move the camera just half as fast as you think is right. Also, it is a good idea to use 24 or 32 speed, to diminish blur and to smooth out any unevenness of motion.

Don't Defy the Laws of Nature

Still discussing holding the camera, be sure you keep it level—that is, until you are good enough to get away with odd-angle shots. Don't tilt the camera. Keep the horizon line parallel with the horizontal edges of your viewfinder, and if the horizon is not visible, make certain that the obvious vertical and horizontal lines of the scene line up with the corresponding edges of the viewfinder. Otherwise your level streets will run down hill and your trees will grow at angles defying all the laws of nature.

When you have decided to photograph a scene, make your shots long enough. If your scenes flash on the screen and off again immediately, the audience does not have time to grasp what is in the picture. You can always cut a scene shorter, when you edit your film, but it is not so easy to make it longer. Retakes may be impossible, as in the case of travel pictures. A single scene on 16mm film should rarely be shorter than four or five feet in length, and for 8mm film those figures may be halved. Counting the seconds while filming is a good guide. Four feet of 16mm film, or two feet of eight, are exposed in about ten seconds at normal speed.

Avoid silly shots of people waving at the camera, and don't have folks shake hands with each other just to get a little action. Friends and relatives are not constantly waving at each other or shaking hands in real life, so why should they do it in your movies? Photograph your family and friends in characteristic attitudes, pursuits, or sports. If Dad lifts up the hood of the car and points out something to Uncle Otto, you will get a much better picture than if you stand the two men side by side against the syringa bush and expect them to look and act natural.

Make plenty of close-ups. Next time you go to a movie, notice how very many close-ups there are. You can step up interest in your own pictures the same way—by bringing your audience gradually closer to the main detail of your scene.

Finally, throw away all your poor shots (if any) before you show your films to the neighbors. If they never see the bad ones, how will they know but that you always make good ones? And if you follow the advice given in your instruction book and these paragraphs, you are bound to be a successful movie maker.

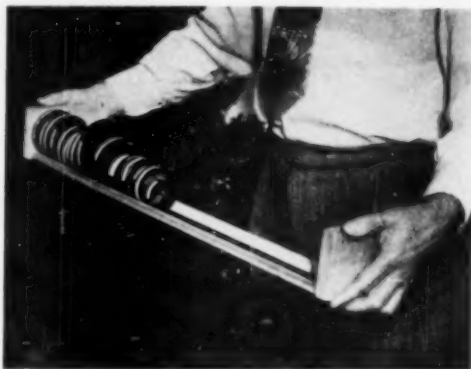


Hold the camera steady! And nothing helps like a good sturdy tripod.

Mechanics of Film Editing



A board with numbered "hooks" is a handy place to "file" scenes or sequences broken down for editing.



An easy method of keeping small rolls of film readily available for editing purposes is through the use of this "trough." The trough is kept on the cutting bench or on a shelf over the bench. Tape placed on each roll carries notations of the subject matter in that roll.

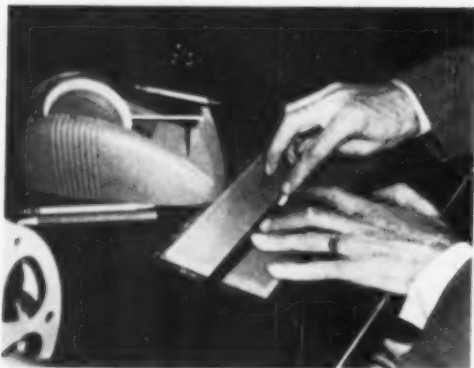
A film "tub" is a great help in editing. The "tub" is simply a heavy cardboard barrel with metal rings around top and bottom. The uprights and cross-bar are metal. The hooks are fine wire so that film may be hung from a sprocket hole. For home construction wood may be employed for upright instead of metal. A cloth lining minimizes scratching the film while in the barrel. The method of using the film tub is as follows.—All film pertaining to a given sequence or subject is broken down into individual scenes. Each scene is hung on a hook and scenes are then removed from hooks, one at a time, to be assembled in the desired order and length in the picture.



A Picture Story

by

Vincent H. Hunter, APSA

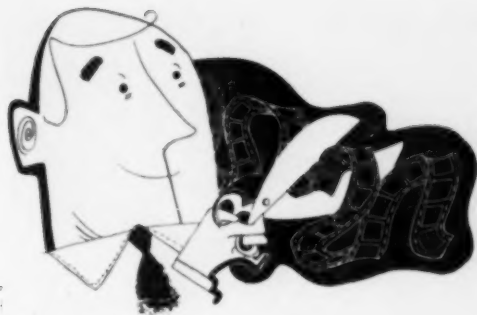


Here is the film tub in use—the cutter is removing a scene to be placed in the picture. Although this method is used professionally for editing the "work print" with duplicate film, it can be used for original film if the editor is careful.



In editing it is desirable to proceed without delaying to make splices. Here scotch tape of narrow width is employed to hold the film together. After the scenes are assembled then splicing is done all at one time. The tape does not harm the film. Care must be taken to avoid leaving finger prints on the film.

ROBERT H. UNSELD *Says:*



It's so Easy to Improve

Your Films... Here's How!

"**Y**OU CAN make or break a picture in the cutting room!" says Hollywood. And this applies to all of us in the amateur field, too, for no matter how fine our photography, how interesting the action, or how closely personal the subjects, we are not doing justice to our movies if we merely splice together the 50- or 100-foot reels just as they come back from the processing laboratory, and let it go at that. In our opinion, the preparation of a good home movie is a step ahead of most other hobbies because, in addition to providing lasting pleasure for the entire family, it permits unlimited originality. You are working with ideas, when you make a picture, ideas that you first create yourself and put on film. Then you can actually pick up those ideas in your hands, juggle them around, and put them together to form one complete whole. That is something writers and artists cannot do.

To convert a series of unrelated scenes into a smoothly-flowing movie that tells a story is really a simple matter of organization. If you run a business, a department, or even a desk, you must organize your operations to keep going smoothly. Just so, your picture will flow fluidly from one idea to another, from scene to scene, if you will only organize the shots, and this is to tell you how easy it is to do just that.

Above all, remember that you don't have to keep your scenes together in the order in which you photographed them. Don't be afraid to cut up your films and splice the scenes together again in different order. They won't come apart if you use good splicing equipment. A splice is not simply a matter of sticking one piece of film to another with an adhesive agent. It's actually a welding operation, for the film cement is a solvent which softens each film-end in the bonding area of the splice. Then, when the two films are brought together under pressure, they are fused together. Again, fine equipment is required for this combination chemical-mechanical operation. Precision is of great importance in accurate film shearing. So, with the assurance that your splices will hold, give a little time and thought to rearranging your shots logically, with a thread of continuity running through them all, and you'll be amazed—and just a little proud—to see the professional character your pictures will assume.

The Basic Idea

Let's define a few terms before we tell you how very simple it is to edit your films effectively. A scene or a shot is the film footage that you expose between starting and subsequently stopping your camera. A series of such individual shots, all related to each other and spliced together in logical order to express an idea, is called a sequence. Your finished picture will be a series of such sequences, or perhaps groups of related sequences, spliced together in logical order to tell a story. They will be held together by the continuity you will supply either in your usual running commentary, or with film titles you can easily make yourself.

The basic idea is to splice your sets of related scenes together to form sequences, and your sequences together to make your picture. That's all there is to it.

Quick, Watson, the Pruning Shears!

First of all, cut, and cut ruthlessly. The infallible way to gain a reputation as a superior photographer is never to show anything but *good* pictures to *anybody*. Scenes that are too light or too dark; blurred shots in which you panned (moved your camera) too fast, before you learned not to do it at all; scenes showing end-of-the-reel perforations; scenes that are too unsteady—chuck 'em all out. If you have some poor shots which, nonetheless, mean a great deal to you, put them all on one reel for your own delectation, but don't let the neighbors see them. If you will do this—and ten to one you won't—your friends will begin to refer to you as "the man who never makes a bad picture." And why not? They never see anything but your good stuff.

Establishing the Continuity Idea

If you have not edited your films at all, chances are that the footage you have built up consists of a wide variety of shots, all interesting and important, but not all related to each other. So, your job now is to decide upon the



continuity theme, the thread that will tie all shots into one related whole. Herein lies your opportunity for personal expression. All other editing operations are mechanical—anyone can do a good job with good equipment, but only you can put your shots and sequences together so that they represent *your* ideas.

But to get back to the continuity idea. "How," we hear you ask, "can I logically tie up a shot of Junior in the snow and one of Uncle Harry visiting us at the cottage last summer?" You can't. That isn't at all what we mean. Perhaps you haven't a Junior, or an Uncle Harry, or a cottage, but the following examples will find their parallels somewhere in the film footage that you do have. Also, we'll discuss the continuity partially in terms of titles, but with the films once spliced as we suggest, in most cases your own explanatory remarks can take the place of titles on the screen if you prefer.

Let's start with Junior, and consider all your shots of his activities during the past year. Perhaps they'll fall into several different sequences—one about Junior in the snow, one of his sandlot baseball team, another of his birthday party, and so on. The snow or winter sequence might be composed of such different shots as these:

1. Junior hauling his sled up the hill.
2. The take-off and flight down hill, filmed from the hilltop.
3. Close-up of Junior, ready to take off again.
4. Junior coming downhill, filmed from the foot of the hill.
5. Close-up of Junior spilled off the sled in the snow.
6. Junior abandons sled and starts building a snow man.
7. Junior at work on partially completed snow man.
8. Close-up as Junior adjusts pipe in mouth of completed snowman. A puff of smoke comes from the pipe. (A rubber tube through the snowman's head, plus a neighbor standing behind, will do this easy trick.)

This is one very simple sequence. You may not have taken all of these shots in anywhere near this order, but this is one way in which they could be spliced together logically. If Junior went skating or skiing, too, you may have film for several different related sequences, all on his winter fun. Build up one sequence first, from related shots, and then, if you have more, form your group of related winter sequences. Follow this plan with all of your movies about Junior, and you'll end up with his year's activities ready for final splicing. Now arrange these sequences chronologically by the boy's seasonal recreation—football, Christmas, skating and sledding, spring baseball, summer

sports, etc. Even though you may have had these pictures on hand for months, right now you can make some excellent title shots that will tie these sequences together beautifully. Lead off with a calendar showing the October page, for football. At the end of the football sequence, show a hand tearing October and November from the calendar, leaving December for the Christmas sequence. Follow this procedure through the rest of the sequences on Junior. If you have enough of this footage for a complete picture about Junior and his year, well and good. If you haven't . . . but here's where we go back to Uncle Harry.

He visited you last summer, but so did a lot of other folks, of whom you have numerous hit-or-miss shots. Don't mix these scenes up with the rest of your summer films. Put all of your guest movies together, perhaps something like this:

1. A pair of hands opening your guest book. (This could be faked now.)
2. Close-up of name in book, or, better still, Uncle Harry's hand writing his name in the book. (Fake this, too.)
3. Here splice in your shots of Uncle Harry while he was with you, in sequence form if possible.

At this point, cut back to the guest book with a close-up of the name of the next guest, and so on, through your films of summer visitors.

Now you have coherent film stories of Junior's year and of your various week-end guests last summer. Organize all the rest of your films in a similar manner, and when you finish, you will find yourself with several main groups of sequences, like these two, which must be tied together for the finished picture.



Your Own Family Newsreel

If you like the idea of an illustrated family newspaper, title your picture "The Jordans' 19XX Newsreel," and subtitle each different sequence, or group of related sequences, in some such manner as the following: "Junior Takes the Year in Stride;" "Jordans Entertain at Snug Harbor;" "It's Wedding Bells for Aunt Grace and Bud;" "Red Jordan Stars as Northwestern Wins 13-7;" "Thanksgiving Belongs to Grandma."

Make these sub-titles to simulate newspaper headlines. If you will collect newspapers for a week or so, you can find any letter of the alphabet you want, and as many of them as you need, in headline size. Cut out the letters carefully, and paste your title across the front page of a local daily. Then photograph the title over the shoulder of some member of the family as he unfolds the newspaper and starts to read.

Editing Technique and Equipment

Now for the technique of editing. First of all, good equipment will simplify matters tremendously. A splicer that makes permanent, welded splices; geared rewinds that run smoothly as your watch; and a viewer that shows you bright pictures on its little screen even in a lighted room—such equipment will make editing a real pleasure and a fascinating hobby in itself.

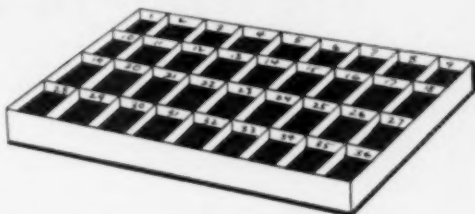
Editing equipment comes in a wide range of splicers, rewinds, and viewers, for both 8mm and 16mm film. There are modest but efficient splicers and rewinds, as well as more flexible equipment designed for ultimate expansion and your utmost convenience, and there are both still-picture and actual-movie viewers. There's just what you need, at the price you want to pay, in both 8mm and 16mm editing equipment.

As for editing methods, there are almost as many techniques as there are people who edit, but to us this is the simplest: Run your film through your viewer with a pack of white 3"x5" cards beside you, cards that you have already numbered consecutively. Identify each scene with a brief description on a single card, cut the scene, and lay it in its natural coil on the card. A motion-type viewer, either 8mm or 16mm, is especially fine for this phase of editing, for it shows you actual miniature movies instead of a series of single, still pictures. The pictures in motion before you make it easy for you to find the cutting point.

When you have finished, you will find the table covered with numbered and labeled white cards, each with a black coil of film upon it. Previously you will have prepared a long, narrow piece of soft wood with consecutive numbers upon it about an inch apart, numbers corresponding to those on the cards. Hang the board horizontally on the wall, and thumb-tack each strip of film to it, just below the number corresponding to the card-number of the scene. Or, instead of thumb-tacking, you may prefer to drive a small brad into the wood opposite each number and to hang the film on this by a perforation.

Now pick up your cards, really your ideas in film, and arrange them in logical order, being guided, of course, by the description on the card. Remember, work first with your individual shots to form sequences, then with completed sequences, or groups thereof, to build your picture. You may have been able to work out a script beforehand, or you may find it better to see first just what shots you really have and to work out your script directly from the cards. When you have arranged the cards so that the scenes they represent will tell your film story as you want it, you will undoubtedly find that their numbers are in anything but consecutive order. But no matter, for there on the

panel are your shots, easy to find and to splice in the new, numerical arrangement you have worked out.



A large flat box divided into small compartments like an egg carton makes an excellent editing aid.

Instead of a numbered board, some movie-makers prefer a large flat box divided into small compartments like an egg carton. These compartments are numbered to correspond with the cards, and the same procedure is followed.

You have not really started to get the most fun from your movie hobby until you sit down and give yourself over to the pleasure of an evening with your films. Start out right by working out the editing combination—or future combination—that best suits you. This phase of movie-making is going to grow on you, so don't limit yourself by starting wrong.



A motion-type viewer makes editing easier.



By skillful editing and the use of titles, unrelated scenes may be combined into an interesting picture.

Old Wine in a New Bottle

By NESTOR BARRETT, APSA

WHY NOT take a little time off one of these days and tackle one of the most fascinating jobs a movie maker can do—editing some of the film you've been shooting the last few months into a reel that even a stranger will get a kick out of seeing.

What's that? You say you've been meaning to shoot a picture but just haven't gotten around to doing anything complete enough to make into a real movie? Fact is, you ran through only one roll—the other one you bought for your vacation trip is still on the closet shelf. We can't let you off that easy, so why not get out that one roll you did shoot and we'll see if anything can be done with it. There are lots of tricks in the movie trade, and maybe one or two applied to that roll will work a miracle.

While we're running it off in the projector, let's make a list of the scenes, indicating whether they are long shots, medium shots, or closeups.

- L.S. Auto running along the road.
- M.S. Daughter feeding some deer.
- L.S. Half Dome in Yosemite.
- C.U. Roadsign reading "Yosemite 1 mile."
- M.S. Fido dashing about the front lawn.
- M.S. Fido chasing a ball.
- M.S. Fido returning the ball.

This will be a good place to pause, although we know that the balance of the film has some shots of Junior's birthday party, a couple of Dad washing the car, and two or three made on Thanksgiving Day when the family all gathered at Grandma's for dinner. Pretty much of a hodge-podge, isn't it?

Yes, it is—but it's typical of ninety percent of the films made by amateurs. They're shooting for fun, just as you are, and while they enjoy seeing the family on the screen, they do have a sense of something missing—a lack of the smoothness which they see in the best amateur work. Yet it is possible to make a very charming family picture out of such miscellaneous footage by applying a little more work and some know-how to the job. Before we tackle your picture, however, let's review an old principle of movie making—the sequence.

The Sequence

A sequence is a collection of individual scenes which have to do with one subject or section of our picture. Its relation to a movie is the same as that of a chapter to a book. It's the group of single shots which are made at about the same time which tell us the story of one of the incidents on our vacation trip or around the home. The experts in Hollywood may give it a fancier definition than this, but since such terms are really invented only to help people think straight about the job of good movie making, this simplified definition of a sequence will be as good as any for us.

Now let's take a look at the first of our list of scenes. We have four that were shot on our vacation. No matter

How to Combine Disconnected Scenes into a Family Newsreel

in what order we put them, they can't help but appear to be jumpy and difficult for a stranger to follow. So, what will happen? When we project the reel for our friends, we shall feel obliged to give a running comment explaining what the shots are. Now, there's really nothing wrong about having such a home made "talkie," except that we'll soon find that we've run into a snag we didn't anticipate—before we can explain about the Yosemite trip, the pictures of Fido will have come and gone on the screen.

Right there is the real secret of professional movie making. The experts realize that all of us must have a certain length of time to adjust our minds to an idea. They also know how fast film can zip through a projector. So, instead of showing us one scene of a subject, which actually might be all that is necessary to show it properly, they show us half a dozen scenes from different angles, each leading into the other and giving us time to get the idea of what that particular sequence is about.

Gaining time on the screen is just as important for our amateur films as it is for the professionals. Two ways to do this are by the use of titles to separate the sequences and by using fill-in shots. Titles do a lot for any picture. They dress it up and give it a touch of completeness. They're like



To avoid silly, self-conscious action, give your subjects something natural to do.



A road sign or other marker often makes an excellent title.

curtains on a window, frosting on the cake, or a frame around a picture. They're easy to make at home, but if you want to avoid that part of the job, there are plenty of places where good ones will be made for you at a nominal price.

So, let us start our film with a main title. This isn't very original—you'll probably think of a better one—but let's call it:

Our Family Newsreel

Now we follow this with a sub-title to introduce our Yosemite pictures so as to prepare our audience a little for what's coming:

Vacation! That was big news in our family last summer.

At the end of this title we splice in the scene of the road sign which reads "Yosemite 1 mile". This we follow with the shot of our car running along the road. Now we might just get by if we followed this with the long shot of Half Dome, but it really wouldn't be good editing. We know that the car shown is ours and that the whole family was on the trip, so we are not conscious that a gap exists in the minds of the people who do not know about it. Right at this point we should establish these two facts. But how? Go back to Yosemite and shoot it over?

Not at all. Here's where we use our second trick—the fill-in shot. And here's where we get that other roll of film we didn't use last summer down off the closet shelf and use it up before it becomes outdated.

Next Sunday we simply take the family out in the country in the car, remembering to have them dress in their sport clothes just as they were on the actual vacation. Being careful of our background (we can shoot upward so that only the sky shows if there's snow on the ground), we make the following shots:

1. M.S. Car slowing down and stopping.
2. C.U. Dad seated behind wheel looking out side window.
3. M.S. Family getting out of car and looking off into the distance.
4. M.S. After a moment of previous shot, Mother looks to the right and points in that direction excitedly.
5. C.U. Mother pointing.

When we get these shots back from the processing laboratory, we clip out the first three and hook them on to our shot of the car driving along the Yosemite road. This will give the effect of the car stopping, the family getting

out and looking at something. Now we supply that something by splicing in our shot of Half Dome. Then we go back to our family group in shot No. 4, which reestablishes that we were there and gives mother a chance to direct the audience's attention in another direction. After a medium shot and closeup of this, to be sure of plenty of time to get the point over, we splice in our scene of daughter feeding the deer. This completes our sequence of our vacation trip. By using a little ingenuity we've built up our four shots, which would have whisked by on the screen before we could even make a start at telling what they were, into an understandable little story which needs no explanation at all, and which will occupy about 45 seconds to a minute of screen time which is ample for the slowest-thinking person to comprehend.

Someone might say that allowing the sequence to end so abruptly is not good technique, but we've already provided one "out" on that point and we'll add another just to be sure. Our picture is a *newsreel* type of movie, and, as everyone knows, the newsreels always end their sequences with abrupt action. In addition, our next sub-title will help provide a smooth transition from one group of scenes to the next.

Our scenes of Fido come next on the reel. They were made a couple of months after we returned from our vacation, one day when the urge happened to hit us to run off a few feet of film. However, nobody else knows this, so we must make a logical tie-in to our first sequence. We make one fill-in shot—Junior being swarmed over by his dog as Junior steps from the car wearing the same clothes he wore in the vacation pictures. We are then ready to put in our next sequence. First we hook a sub-title on the end of Daughter feeding the deer which reads:

Poor Fido! He couldn't go on our trip with us, but was he ever glad to see us return!

Now we hook on our fill-in shot of Fido and Junior, then Fido racing crazily about the lawn. Here we add another fill-in of Junior picking up a ball and throwing it. This is followed by the shots of the dog chasing and returning it. Another fill-in close-up of Junior removing the ball from the pooch's mouth while he pats his head will make a good closing scene for this sequence. Thus we have come from Yosemite Valley to our home and worked in the casual dog shots in such a way as to leave the impression with the audience that we actually planned it that way in the beginning.

We do not have the space to go through our whole reel of film shot by shot and discuss how it can be hooked up so as to make a perfectly unified whole. If you keep in mind, though, these two tricks of the fill-in shot and the use of titles to help tie different subjects together, there is absolutely no combination of sequences which cannot be worked in together. They do it every day in the newsreel laboratories, and if they can do it you can too.

We've assumed here that you want to edit last summer's film. But you are not limited to that. Why not get out some of the film which has been lying around for years on the original spools and try your ingenuity on it. The sport has all the fascination of doing a cross-word puzzle, with about ten times the personal satisfaction when you have the finished product. And once the job's done, it will bring you years of pleasure and satisfaction as you show your friends the cinematic equivalent of old wine in a bright new bottle.

GLACIER NATIONAL PARK

Named for a hit-tune 50 years ago was this segment of the North American continent's backbone, which knifes the clouds as they drift over the Rocky Mountains in Montana's Glacier National Park. The sheer, towering cliffs form the famous Garden Wall—part of the Continental Divide—named in 1891 by a member of an exploring expedition for the then popular song, "Over the Garden Wall". He tried to scale the ramparts, but didn't make it. A horseback trail crosses the divide at this point.

Photo from Great Northern Railway



Land of "Shining Mountains"

By ALFRED S. NORBURY

GLACIER, the second largest and among the most delightful of our National Parks, is a scenic wonderland of impressive grandeur. Although the park was named for the many living glaciers which lie within its boundaries, the photographer is generally more impressed by the rugged mountain scenery, sparkling lakes and streams.

A characteristic of the "Shining Mountains", as the Indians called them, is their sculpturing by ancient glaciers. As the great rivers of ice flowed out they scoured the valleys, giving the mountains their rugged and beautiful ap-

pearance. Some appear to be much higher than they are because they rise abruptly, while others appear as sharp pyramids composed of various colored shales and sandstones which glisten in the sunrise and sunset.

Glacier offers a variety of scenery. The Blackfeet Indians say no matter in what direction you look, you'll find a picture. But you will also want action in your movies, so plan to take some pictures of the Blackfeet. During the summer months they live in a group of tipis near Glacier Park Hotel. Here you can see them as they have lived for generations. They present a colorful spectacle in their white buckskin costumes and elaborate headdress with feather trimmings, all of which you can capture in color.

A group of Blackfeet meets the trains to welcome guests as they arrive at Glacier Park Station and during the evening they entertain with dances. They also put on ceremonies at frequent intervals, the most important being the annual Sun Dance in July for which several thousand Indians sometimes gather.

Because of their copper-colored complexions and light dress, you should be careful when taking meter readings so that the exposure is made for the face, otherwise it will be under exposed. You will find morning and evening the best time for taking shots of the Indians, for at these hours you can avoid the heavy shadows you will probably get when the sun is higher.

You should also plan to visit Many Glacier Hotel. It is situated in a picturesque setting on the edge of Swift-current Lake. The windows of the hotel look out upon the lake in which are mirrored the snow-capped mountains and Grinnell Glacier. Situated near the center of the park, it is the center of much of the activity and the starting point for many of the trail trips.

There is considerable activity around the hotel every



Dramatic movies of skiing may often be made in Glacier early in the season. Be sure and get plenty of close-ups.

morning as the red sightseeing busses line up in front to load their passengers. Also at the same time parties of riders are preparing to leave on the park trail trips. You will want to get some of this action on film. The knoll in front of the hotel is an excellent location from which to make your first shots before going in for the close ups.

The changing scenery on a trail trip helps to keep a pleasing balance of scenery and action so plan to take one of these trips. One of the shorter and most delightful trips is the one to Grinnell Glacier which can be made in four or five hours. If you wish, you can take a boat across Swiftcurrent Lake, walk a short distance, then take another boat across Josephine Lake and walk the remainder of the distance to Grinnell Glacier. A Ranger-Naturalist accompanies these parties, pointing out the places of interest.

You will find it best to plan to make this trip in the morning because then the light is more favorable for pictures. Pictures of Mt. Gould and Grinnell Glacier from Swiftcurrent Lake should be made by 10 o'clock, if you are using color.

If you decide to take one of the trail trips and go on horseback, try to stay near the front ranks so that it will be easier to get out of the line of riders when you desire to go ahead to make pictures. You will want to get the line of riders at various places along the trail because figures not only help to give scale to your pictures, but also provide the action and human interest.

If you photograph the line of riders coming toward you, they are more effective taken from a fairly high angle, while if you want to show the party silhouetted against the sky, a low angle will be more effective.

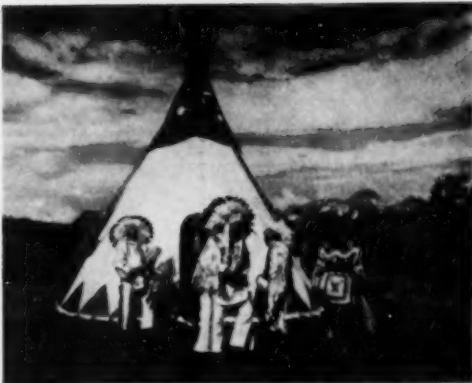
Photograph St. Mary Lake Before 8 A. M.

If you stay at or near Many Glacier Hotel, plan to take some shots of St. Mary Lake. Arrive at the lake early in the morning, preferably by 8 o'clock when the still surface reflects so marvelously the surrounding mountains with their snow-capped peaks. After making the first shots, drive on to Going-to-the-Sun Chalets at Upper St. Mary Lake. Here you have a delightful panorama of colorful mountain scenery. It is an excellent location from which to photograph Little Chief and Going-to-the-Sun Mountains, and as you travel onward, Going-to-the-Sun grows more majestic as it is approached.

If you were unable to go on the trail trips, you can get some of the highlights by crossing the park on Going-to-the-Sun Highway which passes near the base of several mountains whose vertical walls tower high above the roadway.

If you are interested in wild life, it is here too, for in addition to black and brown bears, deer, elk, moose and mountain sheep may be seen along the trails. Wild life pictures usually require a telephoto lens because the animals are elusive and difficult to approach.

Before starting your trip to the national parks, study the literature pertaining to the places you will visit so that you can make a plan for your filming. After you arrive, get a schedule of the lectures or check the bulletin boards in the hotels to learn what the park naturalist has scheduled. In centers of activity, lectures on the history, geology, flowers, and wild life of the parks are given each evening around campfires or in the hotels. You will probably get ideas from the lectures and guided trips that will help you make your pictures more interesting.



Native dances of the Blackfeet Indians always are interesting to Glacier National Park visitors and make colorful movies in either black and white or color. For best modeling photograph them either a couple of hours before or after noon.



Be sure to include some of the animal life in your movies of Glacier. If you are lucky and have a telephoto lens, you may be able to get some shots of the Rocky Mountain sheep, as T. J. Hileman did in this copyrighted photograph.

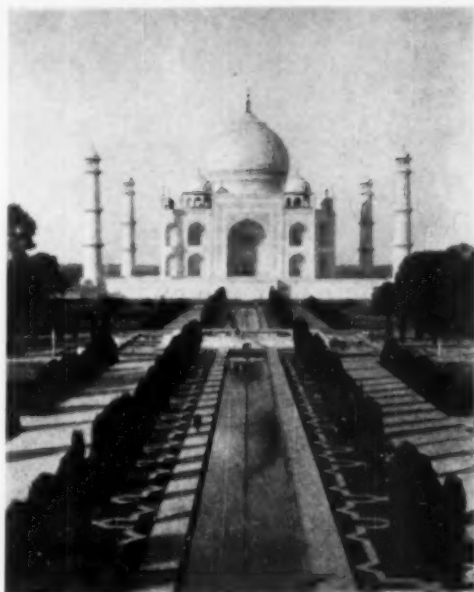


A scene at Logan Pass, Going-to-the-Sun Highway. Garden Wall is seen in the background. The addition of people adds interest to what might otherwise be merely a static record.

TRAVEL FILMS can be a distinct bore to the audience of friends back home, or they can be so charged with interest that your guests will say regretfully, "Oh, is that all?" when you come to the end of the show. It all depends on how you, the cameraman, make and edit the pictures.

Undoubtedly your finished films will be edited into chronological sequence, so plenty of shots concerning your departure will be in order. You might start out with the family sitting on the floor, a profusion of steamship and travel folders lying open about them. Make close-ups of the booklets, "How to See Italy," "The Romantic Rhineland," "Hawaii, Paradise of the Pacific." Perhaps you will want a shot of Mom poring over some maps, a close-up of the passports, and, to get a laugh, one of the unflattering passport "portraits." At any rate, build up this sort of an introduction so that your continuity swings easily into the next sequence of the crowds at the wharf, the great ship, etc. All of these pictures can be made upon your return, if need be. You should be conscious, during all of your travel filming, that you do not necessarily have to make your pictures in the order in which you wish to have them eventually appear on the screen.

Try to arrive at the dock early enough for some movie making. Take a picture of the name of the ship on the bow or across the stern, the friends who have come to see you off, the two-way crush on the gangway, the towering vessel as you see her from below. Make a shot of the steamplume of the whistle, high up on the funnel, as the ship announces her departure, and get the handkerchief-waving



How to Make Interesting Travel Films

By ROBERT H. UNSELD

crowd on the receding wharf as the vessel is slowly warped away.

As you go down the harbor, shoot the sky-line of the



The Temple of Heaven, Peiping, illustrating how careful framing lends beauty and depth to the picture.

city, the water-front activity, the Statue of Liberty or the Golden Gate Bridge. Have part of your ship in the foreground. If you will stand back far enough to include a life-preserver on the rail or part of a life-boat in the picture, your audience will definitely feel that you were aboard ship, an effect which otherwise will be lost.

Make plenty of these pictures, for you will want something of this nature to follow your "Back Home" title near the end of your film, and when you return, the ship may dock at night or in the rain. Incidentally, if you missed the name of the ship at the dock, be sure to identify her with a shot of a labeled life-preserver or life-boat during the voyage.

You will want pictures of life on shipboard—deck sports, the swimming pool, etc., and this is where your wide-angle lens will get in its good work. You will not always be able to get very far away from the subject, but the wide-angle lens will include everything you want in the picture. Put yourself in these pictures, you and the family. This travel film is a record of "A Halliday Holiday," and your friends want to see the Hallidays having fun. There are always plenty of movie makers about who will be glad to make a shot or two for you.

About the third day out, the celebrity of the voyage



The angle at which you take your picture is extremely important. You would scarcely believe that this picture of the Taj Mahal, India, and the one on the opposite page were taken at almost the same distance—one from an elevation, the other with the camera on the ground. All illustrations with this article by the author.

will appear on deck, and although you may not become well enough acquainted to ask for a pose, you always have a trick up your sleeve, or rather in your camera case. Bring out your trusty telephoto lens and, from a distance, make a close-up. The good friends at home will be impressed with a head-and-shoulders picture of the current movie heart-throb, the Prime Minister, or the Ambassador.

Watch out for unusual opportunities. If you are lucky enough to pass quite close to a ship at sea, or if your route takes you past some interesting islands, go below to a stateroom where there is a port hole, not a window. Stand back far enough so that the port hole forms a circular frame within your rectangular viewfinder, and shoot the passing vessel or the island. Expose for the marine view. A little thought will enable you to dress up many otherwise commonplace shots in a similar manner. Taken from the rail, this one would be merely another ship, a picture which could be made anywhere.

Probably your ship will call at several ports before you disembark, and if so, make an identifying close-up of the blackboard by the gangway, "Sailing from Yokohama at 6:30 P. M." This will serve as an interesting title for films made in that city.

We have seen more than a few travel films which have been of interest to no one but the photographer. A distant shot of Notre Dame Cathedral flashes on the screen, followed by one of the Eiffel Tower, and the man behind the projector says proudly, "This is Notre Dame," and "This is the Eiffel Tower," and so on. Of course it is Notre Dame! Any one who has ever looked at a Sunday supplement could tell you what building it is. Just another picture of an old, familiar subject, its sole interest-value to the spectator is the fact that the host made the film. Believe us, that isn't enough.

Make your distant shot of Notre Dame, but go across the Seine and stand under a tree when you do it. Let some branches or leaves show in the foreground, or if you can find a doorway with an interesting outline, step inside and let the doorway frame your picture. Now go back to the cathedral and make a picture of its massive portals, the people on the steps, following with close-ups of interesting

details. Make a picture of the old lady selling flowers on the steps, or whatever old lady is on hand at the moment. With your telephoto lens, if necessary, make close-ups of some of the grimacing gargoyles.

Show your traveling companions opening the door and passing into the vast church, and all the while plan to make use of a neat trick when you get home. An $f/1.5$ lens is ideal equipment, but even it must be defeated by the "dim religious light" of the interior of Notre Dame. However, you can buy penny post-cards of that interior, so pick up one or two. Once home again, slip one in your titler and expose a few feet of film. Splice it in after the scene of the family going through the doorway, and if you don't leave it on the screen too long, your audience will never know the difference.

Perhaps you begin to get what we mean about creating interest. You have your picture of the church everyone who visits Paris goes to see, but your movie record of it



If transportation in various countries were the subject of a film, this would be an excellent record of native hauling in Portuguese Timor. By selecting such a subject as the basic theme for your travel movies, you not only provide a thread of continuity running through the entire picture, but you cannot help including the people of the land and their means of earning a livelihood. Such a picture tells a lot more than just where you've been.



A long shot of this entire building in the Forbidden City in Peiping must be followed by a close-up of detail, such as this.



Above all, make pictures of the people. These Javanese children live in Trinil, where *Pithecanthropus Erectus* was discovered.

is not just another picture. The same goes for the Eiffel Tower, London Bridge, The Kamakura Buddha, or the Taj Mahal. A good travel film follows the rule of three: a distant shot of the subject, one made at middle distance, and close-ups of details.

That takes care of the old stand-bys, but you also want pictures—plenty of them—of the people of the countries you visit. By this time you have gathered that we think close-ups are important. They are. All interesting films include dozens of them.

One of the best travel films we have seen was edited to show comparisons. The photographer had elected transportation and headgear as his particular subjects, and the amazing vehicles and headgear used by the various peoples of the earth made his film outstanding. The possibilities are endless—footwear, crops in the field, typical architecture, streets cars, profiles, boats. A single shot of a London tram would be of only passing interest, but follow it with pictures of street cars in Paris, Rome, Singapore, and Shanghai, and the sequence is grand.

But in order to edit pictures in that manner, you first must make the pictures! And when you go after these shots, you cannot help but include the people of the land. Get plenty of pictures of children, of peddlers of native food, of primitive processes, if you can find them, and of old folks. Follow long and medium shots with close-ups. Remember, it is the *people* who make a country, not street scenes or scenery.

Your movie camera is an indefatigable traveling companion, and we are glad you are going to take it with you. Bon Voyage, and have a grand time!

Improve Your Projection Technique*

By FRANCIS J. MENTON†

GOOD SLIDES and motion pictures often may be made to appear even better by improving the projection technique. For the best possible results in projecting color or black-and-white the picture taking should be coordinated with the picture projection. Good projection of either motion picture film or slides is dependent upon many factors. Among these are the type of screen surface (beaded, matte, etc.), the light output of the projector, the level of room illumination, the angle of viewing the screen, and the distance from which the screen is viewed. The Society of Motion Picture and Television Engineers and the American Standards Association have both published some excellent material defining recommended procedures for both theatrical and classroom projection.^{1 2} These recommendations are condensed and simplified below. Anyone who

* Presented 19 February 1950 before the Rochester Section, PSA Technical Division.

† Weston Electrical Instrument Corp., Newark 5, N. J.

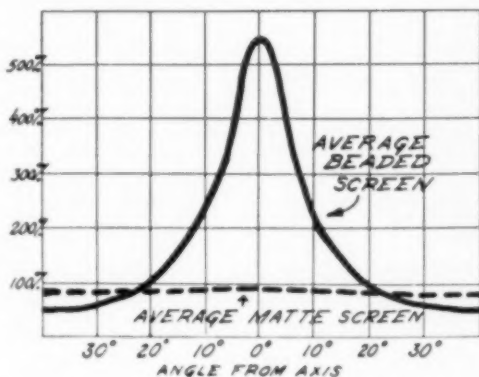


Figure 1. The coefficient of reflection of matte and beaded screens.

follows them can set up his projector for the best possible results for any size audience, whether it be 5 or 500 persons.

Screen Surfaces

No single value of projector illumination can be picked which will be satisfactory for all screens. This is due to the fact that various types of screens do not reflect the light falling on them in the same manner. Some screens offer a more or less perfectly "diffuse" surface, that is, one which reflects the light in all directions. From various angles of view such a surface will appear to have the same brightness. On the other hand, the light projected onto a mirror will be reflected back towards the projector and relatively little light will be reflected off to the sides. Therefore, if the mirror surface is viewed from an oblique angle it will appear dark, but if viewed from a point near the light source, it will appear very bright.

In practice, no projection screen has a perfectly diffuse (matte) surface nor a perfectly specular (mirror-like) surface, but rather a combination of the two characteristics. Matte type screens approach perfect diffusion whereas the beaded types of screen are more specular. Aluminum painted screens and glossy screens both are predominately specular or "directional" in their reflecting characteristics, also. This means that for small viewing angles a beaded type of screen, for example, will produce a much brighter picture than a matte screen, using the same projector. Or, to phrase it differently, in order to obtain a standard screen brightness the illumination level must be higher for the matte type screen than for the beaded type screen. The only fair basis for comparison of two screens is a condition in which the screen brightness is essentially the same. The matte surface is too often rejected by the photographer because it does not look as bright as the beaded type when the two are placed side by side in a projector beam. However, if he could see the two screens under comparable conditions of screen brightness, he would then appreciate the relative merits of the two.

Figure 1 shows the apparent coefficient of reflection of matte and beaded screens at various angles to the projector axis. A white block of magnesium carbonate is assumed to have a reflectance of 100% as a standard. Note that the matte screen (designated by the dotted line) is quite consistent in reflectance at angles up to 30° whereas the beaded screen has a very high reflectance on the projector axis, but decreases rapidly with the angle of view until at an angle of approximately 20° the beaded screen actually falls below the matte screen in apparent reflectance. If a picture is projected on a beaded screen which is viewed continuously along a path behind the projector so that the angle of view is changed, the picture will appear very bright as the observer passes directly behind the projector and then rapidly grows dimmer as he walks off to a greater angle.

If the bottom half of the beaded screen is covered with a matte surface and the screens viewed again along an arc behind the projector, the beaded screen will look much brighter than the matte screen from a point directly behind the projector. But as the angle of view to the projector axis is increased the beaded screen on the top half shows a progressively dimmer picture, until at an angle of roughly 20° the matte screen actually is the brighter of the two. The point at which this change takes place is indicated on the graph by the crossover of the solid and dotted lines.

The peak of the reflectance curve for the beaded screen

is over five times the reflectance of the standard white magnesium block. However, in practical use no person in the audience will see the screen at this peak reflectance. The directional pattern shown by the peaked curve applies to the vertical plane as well as the horizontal plane. In practice the projector is often above the heads of the audience so that the screen is rarely viewed from an angle of less than 5°. This means that for practical purposes the beaded screen does not have an overall reflectance of five times that of the matte, but closer to 2½ times the reflectance. It is recommended that a screen illumination of 13 foot-candles be used for matte screens and a value of 5 foot-candles for beaded screens. These values should not be considered inflexible since a very satisfactory picture may be obtained with less illumination within reasonable limits. For a discussion of the various types of screen surfaces and the allowable limits of illumination, an article by D. F. Lyman entitled "Relation Between Illumination and Screen Size for Non-Theatrical Projection" (SMPE Journal, Sept. 1935) is recommended.

Film Speed and Screen Illumination

Determination of the film speed, for reversal films, such as the common black-and-white movie films and color films, is largely based on judgment of trial exposures under standard projection conditions. For example, a series of exposures is made on a typical color film to produce pictures ranging from extreme over-exposure to extreme under-exposure. After the film is processed it is projected on a screen and the results are judged for optimum film speed. It is evident, therefore, that if pictures are taken using the recommended film speed, they will appear best when projected with a screen illumination which is the same as that used in determining the film speed. The Weston company has standardized on 5 foot-candles for beaded screen illumination and 13 foot-candles for matte screen illumination, based on the averaged reflectance factor of the screens most commonly used.

Measuring Screen Illumination

The first step in setting up for ideal projection, then, is to measure the illumination falling on the screen, and to adjust the intensity of the light so that it is at the standard value. Adjusting the screen illumination may be accomplished by either changing the distance between the projector and the screen or by substituting a projector lamp of higher or lower wattage. Adjustment of the reflector and cleaning of lenses in the projector may also increase the intensity of the light considerably.

It is common practice to project a picture of such a size that it overlaps slightly onto the black screen border in order to obtain sharp edges. If this is required, then the variation of projector-to-screen distance is restricted and we must rely on selecting a projector lamp of proper wattage for the major adjustment with the final touch being supplied by small changes in distance. Substituting a projector lamp of higher wattage rating will normally increase the screen illumination. The gain will not necessarily be in proportion to the wattage ratings, however, due to the way in which the filaments are designed.

Measuring the illumination on the screen is not too difficult since any exposure meter, provided its calibration is known, may be used to measure foot-candles of light from

a point source. The Weston Master I and II and the G. E. PR-1 will be used for purposes of illustration. For the Weston models it happens that the low-scale figures correspond very closely to actual foot-candles. Therefore, an intensity of 13 foot-candles of light on the screen will give a meter reading very close to the center of the 13 block. Readings for several models are listed at the conclusion of this paper. These readings correspond to the foot-candles of screen illumination recommended.

The method of using an exposure meter to measure the screen illumination is very simple. The projector is set up at one end of the room as usual and turned on. All other lights in the room are extinguished. Motion picture projectors are checked while running at normal speed but without film in the gate. Slide projectors are checked with an empty cardboard mask inserted in the slide carrier (or a glass mount and mask) so that the field of light is limited to the size of the normal picture. The observer stands in the position where the screen would normally be located. Facing the projector, the exposure meter is aimed directly at the projector. The meter should be held approximately in the center of the light beam. Using the *low scale* of the Weston Master I or II (baffle open) the meter should read in the 13 block to obtain the best possible results with a matte type screen. The G. E. PR-1 meter reading should be just under 3 (*do not use the incident light attachment*). If the meter reads higher than specified move away from the projector. Move nearer to the projector, if the meter reads lower than the specified reading. Set up the screen at the distance which gives the proper reading on the meter. Check the light reading once more after focusing the projector on the screen. If this distance gives a picture much too large or too small for the screen, a change in lamp wattage is indicated.

As we have already noted, when viewed within a narrow angle, beaded screens and screens with a glossy or aluminum type of surface require less illumination than the matte

type to produce a picture of equivalent brightness, due to their directional nature. Using the meter as described, the reading for a beaded screen should be in the 5 block on the Weston Master or $1\frac{1}{2}$ on the G. E. PR-1.

Viewing Distance and Angle

Before turning off the projector lamp take a yardstick or long folding rule and measure the long side of the picture area as it now appears on the screen. For a motion picture projector or a slide projector with the cardboard mask in the slide carrier in a horizontal position, this would be the *picture width*. From a point directly under the center of the screen measure toward the projector a distance equal to twice the picture width (if your screen is of the matte type) or a distance of $2\frac{1}{2}$ times the picture width, if you are using a beaded screen. Measure out another distance equal to six times the picture width, if the room is long enough. The chairs should be placed so that they are within these two limiting lines of distance from the screen. For example, using a matte screen with a picture 4 feet wide, the chairs should be no closer than 8 feet and no further than 24 feet from the screen.

These limits of viewing distance were primarily set up for motion picture projection, but were found to be suitable for slide projection also. At a distance greater than six times the picture width, the eye fails to see all of the fine details in the picture. At a distance closer than twice the picture width the eye is strained because it tries to focus sharply on an image which is inherently lacking in fine detail due to the degree of enlargement from the film.

There is one distance which is "ideal" for viewing the screen when we consider the perspective of the picture. This ideal viewing is based on the relationship of the focal

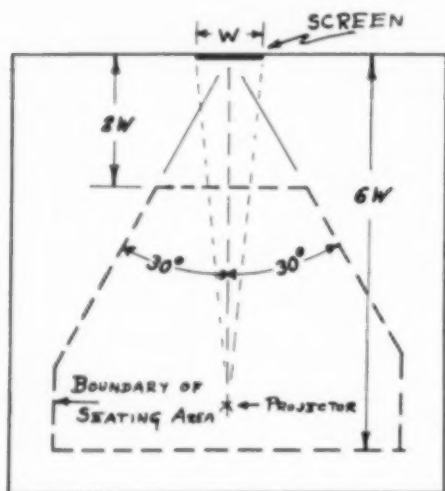


Figure 2. Recommended Seating Area, Matte Screen.

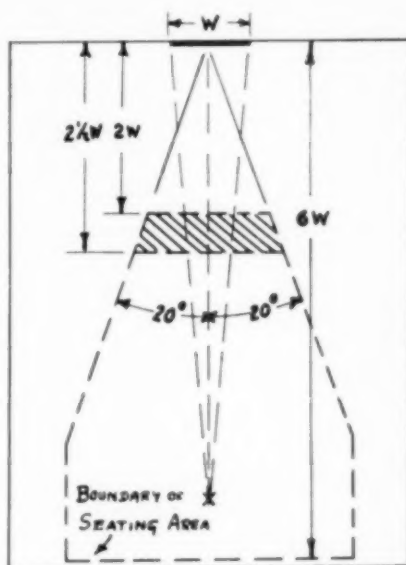


Figure 3. Recommended Seating Area, Beaded Screen.

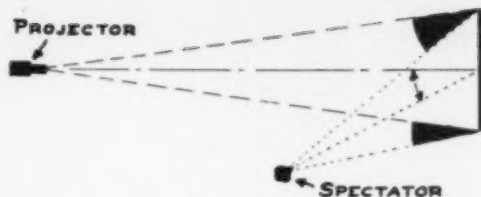


Figure 4. Measuring Angles to Determine Beaded Screen Brightness Ratios.

length of the projecting lens as compared to the focal length of the "taking" lens. As an illustration, if a color slide is taken in a 35 mm camera with a lens of 50 mm (about 2 inches) focal length and this slide is projected with a projector lens of 4 inch focal length, then the ideal viewing distance for correct perspective will be half way between the projector and the screen.

It is equally important that the screen be viewed from within the proper viewing angle. Standing at the screen position, imagine a line drawn from the center of the screen to the projector lens. Keeping the point at the screen location fixed, swing this line 30° either side of the center. For a matte screen these two lines are the recommended limits of the viewing angle (Fig. 2). For beaded screens, the angle should be limited to 20° either side of the center line. The reasons for limiting the seating plan to such a narrow angle for the beaded screen are twofold. The first reason is to avoid the distortion of the image which takes place when the screen is viewed outside of the recommended angle. Secondly, as we have seen, the overall brightness of the beaded screen drops off rapidly outside of the 20° viewing angle so that the picture appears too dark for anyone outside of the limit. Note that the forward limit of viewing distance is not the same for the matte and beaded types of screens (Fig. 3). This is due to a tendency of the beaded and aluminum types of screens to show too high a "brightness ratio" from one side of the screen to the other when viewed from a short distance and a considerable angle. Suppose we have a spectator viewing the screen as shown in Fig. 4. The angle at which he sees the near side of the screen is not the same as the angle at which he sees the far side of the screen so there is a difference in the brightness of the two sides. The seating plans shown here were designed to limit this brightness range to a 3 to 1 ratio.

The beaded screen is now a standard piece of equipment in the homes of thousands of camera enthusiasts and I do not mean to suggest that it is inferior. *Provided the*

audience can be seated in the recommended area, the beaded screen is very satisfactory. Its highly directional nature, in fact, serves as a sort of advantage in that lower wattage lamps may be used in the projector and less slide damage is likely to occur from overheating.

Screen Height and Projector Placement

Fig. 5 shows a projection setup which would be ideal from a theoretical standpoint. Due to the high opacity of the human head some of the audience could not see the screen. To avoid this embarrassing condition the bottom edge of the screen is located a few inches above the average eye level of the audience, when seated. Then the projector is raised so that the beam just clears the heads (Fig. 6). With this arrangement the people in the back seats will not have the picture blocked by the heads of those in front. With a matte screen there is no objection to having the projector a little higher or lower than the specified level. However, when using a beaded screen the highly directional effect again limits the amount by which the projector can be raised. It must be remembered that the beaded screen is directional in the vertical plane as well as the horizontal. For this reason a beaded screen is very unsatisfactory when the projector must necessarily be quite high with respect to the audience, such as on a balcony in a fairly short room. A location just high enough so that the projector does not cast shadows of the heads on the screen will be found to be the best.

Other Factors Affecting Picture Quality

Stray light: The projection room does not have to be completely darkened, but too much general room illumination will definitely detract from the quality of the projected pictures. It is recommended that the general light level should not exceed 1/10th of a foot candle. If there is just enough light so that you can read a newspaper (with difficulty) you may assume that you are within this limit. Even more important than excess general light level is the annoying beam of light which usually comes from a crack around the door or a hole in the window shade. Some black scotch tape is usually the answer to this problem.

Aged Screens: A badly yellowed and aged screen will degrade color pictures considerably so it is good policy to use a clean, white surface for best results.

Color Temperature of Lamp: Several well-known types of projectors were tested and all fell within a satisfactory

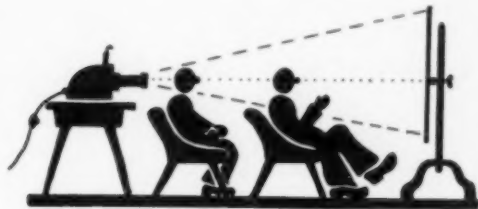


Figure 5. Good in Theory, but usually Impractical.

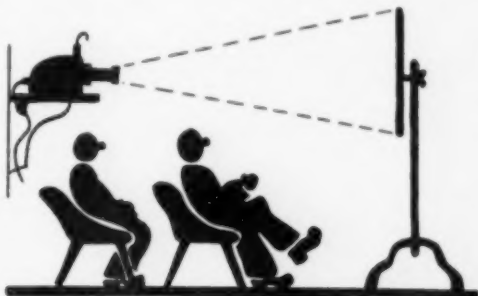


Figure 6. Practical Projection Set-up.

limit of color temperature variation. Your projector lamp will probably meet the recommended color temperature requirement without any modification.

Practical Application of Standards

Perhaps the recommendations we have cited seem overly critical to those who have been getting pleasing results from projected pictures for years without measuring angles and foot-candles. However, most of us usually serve as the projectionist in the family slide session. From our point of vantage close to the projector we see a fine, bright picture on our new beaded screen, but we forget about our poor aunt 'way over on the couch at the side of the room and can't understand why she didn't enjoy the pictures as much as we did.

In a normal slide session in the family living room the location of seats can be a matter of estimation of the limiting distances and angles. No need to start any family arguments because the wife prefers to sit a few degrees outside your carefully calculated seating plan. If you are fortunate enough to have a playroom or rumpus room and make a practice of showing pictures to groups of 25 or so people, then I would definitely recommend that the limits given here be followed more closely. In a room with a cement or tile floor it is not difficult to lay out the seating plans as shown by running strips of tape on the floor, or merely marking the corners of the desired area with dots of paint. Bear in mind, however, that the seating plan is based in part on the size of the picture, and that the picture size may vary with different projectors and different screens. Thus a given seating plan is accurate only for a certain projector and screen, if the best results are desired.

When color slides are judged in competition for awards we have an instance in which it is vitally important to every photographer who submits a slide that his slide be seen to its best advantage, so the projection technique should be standardized completely.

Most of us have now accepted the exposure meter as the most reliable aid for making consistently good exposures. But a perfectly exposed slide or movie must be projected properly to reveal its full beauty. The exposure meter can be relied on as the link between good exposure and good projection. Once projection technique and screen illumina-

tion are standardized, the photographer will have a basis for judging his own pictures and improving the original exposure—the key to producing beautiful pictures every time.

(Some of the illustrations and much of the data cited herein are used with the courtesy of the Society of Motion Picture Engineers, Boyce Nemec, Executive Secretary.)

References

1. Recommended Procedure and Equipment Specifications for Educational 16-MM Projection. A Report of Committee on Non-Theatrical Equipment of the Society of Motion Picture Engineers, S.M.P.E. Journal Vol. XXXVII, No. 1, July 1941.
2. American Motion Picture Standards and Recommended Practices. Approved by the American Standards Association Jan. 10, 1941. S.M.P.E. Journal Vol. XXXVI, March 1941, pages 217-259.

Table of Exposure Meter Readings
Corresponding to Recommended Values of
Screen Illumination

Weston Model Number	Exposure Meter Scale Reading*	
	Matte Screen**	Beaded Screen
720—Master I Cine	11	8
736—Master II Cine	12	9
715—Master I Universal	13	5
735—Master II Universal	13	5

Note: All Weston exposure meters are designed to read the average brightness of a scene. Some models were designed with a wider field of view (acceptance angle) than others and, since all of the meters average the bright point of light with the dark background, it is evident that the meter reading on a single point of light in a dark room will not be the same for all models. However, all Weston meters will indicate the same exposure when used to measure a normal scene.

*These values apply only when the meter is used as directed in this article. Namely, the meter is held at the screen position in a darkened room in the center of the projector beam and pointed directly at the projector when the reading is made. Use the low scale on double scale meters. Do not use incident light attachments.

**Based on clean, white matte screen or surface used in the home or camera club. Commercial matte screens or those discolored by normal accumulation of dust may require a reading one block higher on the meter to compensate for reduced reflectance.



Why An Amateur?

By RALPH E. GRAY, APSA, FACI

A FAULT of the English language is that words, by common usage, acquire a meaning far different from their original one, and no other word is immediately available to replace the altered word.

Originally, the word "amateur" was accepted as meaning a person who engaged in some activity without thought of personal gain, or for commercial or professional purposes, but gave freely of his time, energy and money for the love of whatever pursuit caught his fancy. Thus an amateur photographer was a person who engaged in picture-making because of his desire to express his thoughts and artistic talents in some media other than words. Expense or profit was not a consideration.

But recently, the word has become degraded so that it is now being accepted to mean that an amateur is a "bungler," a "novice," a "fumbler" or an "incompetent." We have all seen cartoons deriding the efforts of the home movie maker, and he is usually the first to join in the laughter. Now, however, his discomfiture is being increased by others trying to prohibit him from showing his movies to the public unless a "licensed operator" gets a fee.

So, why remain an amateur? First, because there is no other word to adequately describe the photographer who is making motion pictures for his own amusement and amazement. Secondly, because the amateur had a large share in the development of the 16mm camera and film, and he has reason to be proud of his record.

Amateurs Responsible for 16mm Development

Few commercial or professional movie makers ever gave the 16mm film a thought until after the amateur had shown what could be done with it. Amateurs demanded better and better movie cameras, projectors and film, and, as the manufacturers produced them, it was the amateur who purchased them. Thus, when the last war started, the amateur had so successfully developed this media that the old 35mm movie camera was practically discarded. Each month millions of feet of 16mm film were used, and thousands of men were taught difficult operations by the use of 16mm instructional movies in unbelievably short times.

Products bought by the amateur have created countless jobs in the photographic industry—not to mention allied products in the chemical, mining, lumber and paper industries. It is estimated that more than a million amateurs are interested in taking and showing motion pictures made by themselves and their friends. The amount of film used each month staggers the imagination. Their influence is felt far and wide in American business.

If the amateur movie maker should be confronted with such difficulties as to stop the exhibition of his films to his friends, and consequently decide to discontinue his hobby, not only would the public lose this course of entertainment and instruction, but hundreds of thousands of workers would be forced into unemployment. And never forget that the amateur outnumbers the "licensed operator" of a projector by about 90 to one; a small tail to wag such a big dog.

The amateur movie maker has just cause to be proud of his record in the field of movie entertainment. He creates pictures that are clean, wholesome, interesting and entertaining, and there is never any need to warn the public that his show is for "adults only." There is no murder, rape, arson or mayhem in his pictures; they may be shown to any audience, anywhere, anytime, without blushes of shame or likelihood of contributing to juvenile delinquency. And in travelling over two-thirds of the United States, Canada and Mexico, I have yet to encounter a solitary amateur who had the least desire to have his hobby organized in any way. As a matter of fact they are quite reluctant to join a local camera club or PSA.

So, amateurs, hold up your heads when you state you are an amateur. You are a vital cog in the economic picture. Impress upon your friends and their friends, the law makers, educators and others, that no obstacle should ever be placed in the way of the individual who has used his intelligence and ingenuity to create material worthy of exhibition. See to it that no group ever be permitted to gain control of the projection of motion pictures, and thus be in a position to choke off all information not made by their partisans.

Keep your eyes and ears open and protest vigorously when any group attempts to throttle this free field of impartial information by forcing the payment of tribute for screening amateur motion pictures.

Title Backgrounds by the Experts

By DENNIS R. ANDERSON

LET THE expert color photographer help you improve your movie titles. They will make your job easier and your films will look professional!

Several years ago I visited a movie maker who had just returned from an extended western vacation. As I was about to leave, he showed me a collection of 9 x 12" color print reproductions of western scenes* and suggested that I start such a collection.

On my western trip last year, in preparation for collecting the pictures, I secured a cardboard tube such as linoleum comes in, cut a three foot length and carried it in the back of my car. Then I could roll and file each picture without fear of damaging it. The back of the picture told the story of the park or scenic spot, the photographic equipment used and the photographer's name.

When it came to making the titles, using the prints as background, I mounted the prints on cardboard or photo mounts with rubber cement at the corners. Stick-on letters were placed directly on the prints, using the rubber cement again. The letters peel off and do not mar the pictures if you want to use them over or frame them.

* Prints distributed by the Standard Oil Company of California.

When making titles, there are certain points to watch out for:

(a) Keep your titles short and snappy. Supplement them with park markers or signs. If you have a friend on the local newspaper staff, ask him to suggest titles for your films. Professional advice always helps.

(b) Read your title through once slowly before you press the camera release button. When you film, read the title once, stop the camera, turn off one lamp of the titler, get ready on the lens barrel, start the camera, read through slowly, stopping down the lens aperture as you read. (This long fade may be excessive for some types of film, Editor).

(c) Plan a series of titles when you film; be accurate with exposure on the title for the first part, when using the two lights or reflectors outdoors. The last part will go dark to black, if you use the fade.

(d) A viewer is a big help when you splice in your titles, but a magnifier will do nicely if none is handy.

(e) Be sure to keep your film clean. Good titles are wasted if dirt and fuzz are allowed to accumulate on them.

(f) If two movie makers work together, the job will go smoother and more will be accomplished. It takes one person to arrange letters on the titles, one to shoot them and remove them.

MOVIE MAKERS—

Have you considered the advantages of membership in PSA? Have you recognized the importance of making the Motion Picture Division an outstanding and creditable unit of PSA?

Do you realize that PSA is truly a photographer's society, friendly in its operation, international in scope and existing for those who like to work with and to learn from others?

Yes, PSA consists of men and women, amateurs and professionals, beginners and advanced workers, makers of still and motion pictures, laymen and technologists, pictorialists and color enthusiasts . . . active participants in every phase of photography.

PSA is also a federation of local camera clubs and councils; an organization serving all phases of photography through its national and regional conventions, PSA JOURNAL, which is one of the leading photographic magazines of the world, PSA JOURNAL Supplements, Divisional News Bulletins, and many other services from which you will benefit in proportion to your active participation.

Here, as in no other international organization, movie makers are privileged to secure photographic help and information of direct aid to movie problems, and to apply photographic knowledge secured from thousands of PSA members specializing in many related fields of photography,

such as Pictorialism, Color, Nature, Photo-Journalism and Technical.

A motion picture consists of many still pictures projected in rapid succession to create the illusion of movement. It is in PSA that the interests of the movie and still photographer are united to aid both individuals and organizations in achieving their goal in photography.

The PSA annual membership fee of \$10.00 includes affiliation with one division of the Society. In renewing your membership, it is important that you request affiliation with the Motion Picture Division of PSA. To all those, who have not previously enjoyed division affiliation, we invite you to unite with the Motion Picture Division, if you have an active interest in this phase of photography. To the members of the other divisions of the Society, we invite you to join the Motion Picture Division which will cost but \$1.00 in addition to your present membership fee.

The Motion Picture Division of PSA can truly become a vital and representative organization of movie makers throughout the world, if each member will acquaint their fellow movie photographers with our organization and invite them to join. It is up to you to help your chairman of the Membership Committee of the Motion Picture Division, Mr. Alfred S. Norbury, 3526 Harrison Street, Kansas City, Missouri. Why not begin today? Double our membership in '50.

Address _____	NAME _____ Mr. _____ Mrs. _____ Miss _____	DATE _____
Signed _____	ADDRESS _____	CITY _____
For items checked on the application blank, \$ _____	ZONE _____	STATE _____
PSA _____	Please enroll me as an Active Member of the PSA at \$10 for a full year, including one division I have checked. Also enroll me in the additional divisions circled below at \$1 each per year.	
	Color <input type="checkbox"/> Motion Picture <input type="checkbox"/> Nature <input type="checkbox"/> Photo-Journalism <input type="checkbox"/> Pictorial <input type="checkbox"/> Technical <input type="checkbox"/>	
	Total enclosed \$ _____	
	It is understood that the membership fee includes a subscription to the PSA JOURNAL for a full year	
	PSA sponsor _____	
	Address _____	

Camera clubs, studios, business firms, stores, and manufacturers of photographic apparatus and supplies are eligible for special memberships. Ask for information. MAIL TO The Photographic Society of America, 2005 Walnut St., Philadelphia 3, Pa.



PRICKLY PEAR—by *Blanche H. Adams*,
Phoenix, Arizona. Prize-winning color transparency in the Scientific Section, 1949 Grand Leica Triple Competition. Taken with Leica III: on Focallide with Hektor 135 mm. lens at F.16; $\frac{1}{2}$ second exposure.



"My thoughts go back to when I was trying to decide whether or not to send entries for this competition. At first, I was not going to do so, feeling that the majority of Leica Camera users would be so advanced that I who have been active in photography relatively a short time would not have a chance."

Blanche H. Adams

Leica^{*} makes better pictures *easier!*

The letter that we quote from and the picture shown above prove once more that Leica's basic *simplicity* makes it the ideal camera, not only for the expert in full bloom, but for the budding amateur, as well.

Once you get the "feel" of a Leica, it actually is *easier* to shoot with than a simple box-type camera. It is easier to focus... easier to wind. Small, light, and compact, it is easier to carry... easier to bring to bear for fleeting candid shots.

Allowing 36 exposures on a single roll of film, a Leica needs reloading far less frequently

... makes for important economy as well. Yet its famous precision lenses and outstanding versatility make possible *supreme* results... in color or in monochrome... in action, still or portrait.

And, best of all, once you own a Leica, there is no limit left to your photographic *growth*. For, like no other camera, it offers you an ever-increasing range of more than 200 invaluable accessories with which you can branch out into almost *any* field or phase of photography.



Look for this sign displayed by all franchised Leica dealers

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Kodak Opal Papers

Portraits that seem to have breathed into them the pulsing warmth of life are those that are printed on Kodak Opal Paper.

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subjects, Kodak Opal Papers are available in thirteen different surfaces; several of them on "Old Ivory" tinted stock as well as on "Cream White." Ask your Kodak dealer for Kodak Opal Papers.

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